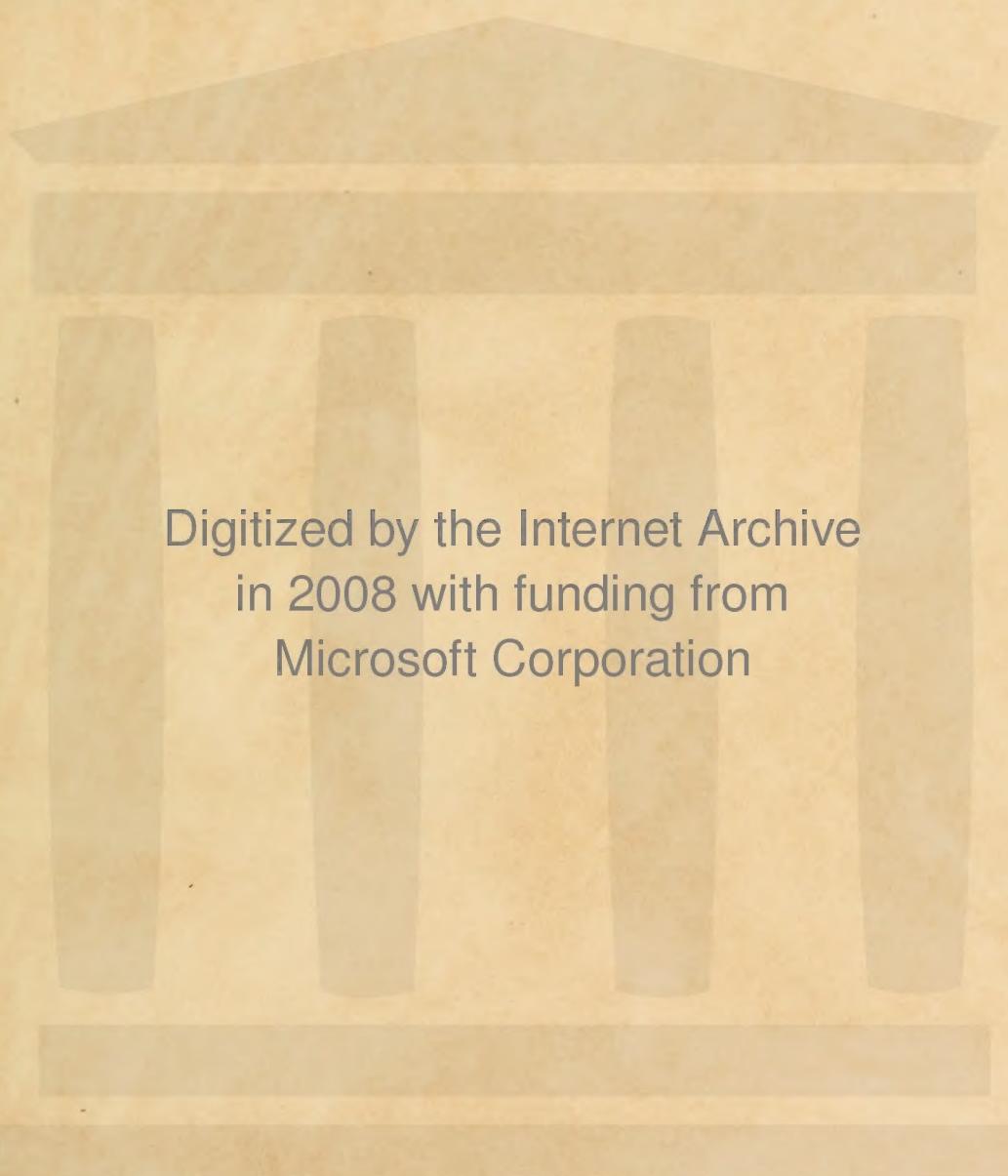


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INDEX

	PAGE
Answers to Correspondents	67, 133, 199, 266
" " (Heraldic)	68, 134, 200, 265
ARTICLES AND NOTES.	
Black Jacks and Leather Bottles. By P. Miller..	41
Bohemian Glass, Old. By A. Beresford Ryley ..	241
Buccleuch's, The Duke of, Collection of Miniatures. By Dudley Heath	137
Cattaneo Van Dycks, The. By W. Roberts ..	44
" Ettore Modigliani	174
Chester. By Leonard Willoughby	152
" Corporation Plate	163
English Costume: Costume of the Men and Women in the Reign of Queen Elizabeth. By D. C. Calthrop	107, 169
Fans, Queen Margherita's Collection of. By A. J. Rusconi	96
Furniture, Satinwood. By Olive Milne Rae ..	208
Glass, Old Bohemian. By A. Beresford Ryley ..	241
Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace. By E. A. Jones ..	20
Illustrated Books. By H. Selfe Bennett ..	101
Llangattock's, Lord, Monmouth Seat: The Hendre and its Art Treasures. Part II. By Leonard Willoughby	8
Lowesby and its Pottery. By Alfred Billson ..	77
Mabuse Portraits of Carondelet. By W. Roberts ..	179
Moldavia's Rare Stamps. By F. J. Melville ..	115
Monmouth. By Leonard Willoughby	227
Morgan's, Mr. J. Pierpont, Pictures. The English Miniatures. Parts IV and V. By Dr. G. C. Williamson	3, 71
The Foreign Miniatures. Part VI.	203
Porcelains, Some Old Ming. Parts II. and III. By Mrs. Willoughby Hodgson	26, 147
Samuel, John, Bequest to the National Gallery. Part II. By M. H. Spielmann, F.S.A. ..	35
San Marino Postage Stamps. By F. J. Melville..	177
Satinwood Furniture. By Olive Milne Rae ..	208
Some Ancestors of Alfonso XIII. and other Miniatures in Oil in the Collection of His Grace the Duke of Buccleuch. By Dudley Heath	137
Staffordshire Pots and Potters. By G. W. and E. A. Rhead. Reviewed by Frank Freeth, M.A.	237
Stamps of the U.S.A. Exposition. By F. J. Melville	247
Touch. By Prince Frederick Duleep Singh, M.V.O., F.S.A.	85
Tours of Dr. Syntax: Rowlandson's Unpub- lished Illustrations. By Martin Hardie..	215
Two New Portrait Miniatures by Hans Holbein. By Dudley Heath	143

	PAGE
ARTICLES AND NOTES—continued.	
<i>Notes.</i>	
Amulet, Chinese Jade. By E. J.	122
Anzio Statue, The. By E. M.	249
Armorial Badge. By W. H. Patterson, M.R.I.A. (Belfast)	186
Biddenden Maids, The. By Maberley Phillips, F.S.A.	121
Boxalls, Chinese	56
Bronze Bulls	118
Brussels Tapestries and Sculptures	54
Cabinet, A Persian	56
Cassone, 16th Century	124
Chalices, Elizabethan	57
Cope Chest in Tavistock Parish Church	57
Dysart, The late Countess of. (Miniature Portrait.) By J. G. T. Sinclair	184
Embroidery, Old Portuguese Silver-gilt	54
Enamel by Leonard Limousin, An. By A. J. Rusconi	182
Etching by T. Worlidge, An. By E. F. Strange ..	183
on Silvered Brass	253
Flagons, Pewter, in Tavistock Parish Church ..	57
Hall's Distemper	251
Head of a Slipware Figure..	117
Helmet, A Miocin	185
Hunter, Miss Isabella. By Downman. (Colour Plate)	184
Jug, A Maypole	55
Le Genre Satirique dans la Peinture Flamande..	55
Lock, French 15th Century	186
Lowestoft Teapot	187
Napoleon. (Colour Plate)	124
Norwich Plate Article. A Correction	58
Pedlar (A) of Jewellery in the 17th Century. By E. F. S.	252
Pewter Flagons in Tavistock Parish Church ..	57
Portrait of a Florentine Nobleman in the Hainauer Collection. (Colour Plate)	53
Portrait of a Lady and Three Children by Sebastian Bourdon, in the possession of Sir Robert Edgcumbe, Kt. (Colour Plate)	48
Portuguese Silver-gilt Embroidery, Old	54
Rural Amusement. (Colour Plate)	124
Silver Loving Cup at King's Lynn	187
Spanish Art Treasures, A new Law relating to ..	55
Iron Work of the Middle Ages	251
Split Thalers. By Sophia Beale	251
Stamps of Great Britain, Departmental. By F. J. Melville	52
Tapestries, Brussels, and Sculptures	54
Tomb of Charles the Bold in Notre Dame, Bruges	120
Training. (Colour Plate)	124
Turner Teapot, A Notable..	51

Index

	PAGE
AUTHORS.	
Beale, Sophia. Split Thalers	251
Bennett, H. Selfe. Illustrated Books	101
Billson, Alfred. Lowesby and its Pottery ..	77
Calthrop, D. Clayton. Costume of the Men and Women in the Reign of Queen Elizabeth	107, 169
Freeth, Frank, M.A.	
" How to Identify Old China and How to Identify Old Chinese Porcelain," by Mrs. Willoughby Hodgson	119
" Staffordshire Pots and Potters," by G. W. and E. A. Rhead	237
Hardie, Martin. " The Tours of Dr. Syntax : Rowlandson's Unpublished Illustrations "	215
Heath, Dudley.	
Some Ancestors of Alphonso XIII. and other Miniatures in Oil in the Collection of His Grace the Duke of Buccleuch	137
Two New Portrait Miniatures by Hans Holbein	143
Hodgson, Mrs. Willoughby. Some Old Ming Porcelains. Parts II. and III.	26, 147
J. E. Amulet of Chinese Jade	122
Jones, E. Alfred. The Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace..	20
M. E. The Anzio Statue	249
Melville, F. J.	
Departmental Stamps of Great Britain ..	52
Exposition Stamps of the U.S.A. ..	247
Moldavia's Rare Stamps..	115
San Marino's Postage Stamps	177
Miller, P. Black Jacks and Leather Bottles ..	41
Patterson, Wm. H., M.R.I.A. (Belfast). Armorial Badge	186
Phillips, Maberley, F.S.A. The Biddenden Maids	121
Rae, Olive Milne. Satinwood Furniture ..	208
Roberts, W.	
Cattaneo Van Dycks, The	44
Mabuse Portraits of Carondelet	179
Rusconi, Art. Jahn.	
Enamel by Leonard Limousin, An	182
Queen Margherita's Collection of Fans.. ..	96
Ryley, A. Beresford. Old Bohemian Glass ..	241
S., E. F. A Pedlar of Jewellery in the 17th Century	252
Sinclair, J. G. T. The late Countess of Dysart..	184
Singh, Prince Frederick Duleep, M.V.O., F.S.A. Touch	85
Spielmann, M. H., F.S.A. The John Samuel Bequest to the National Gallery. Part II.	35
Strange, E. F. An Etching by Worlidge ..	183
Williamson, Dr. G. C.	
Mr. J. Pierpont Morgan's Pictures.	
The English Miniatures. Parts IV. and V... 3, 71	
The Foreign Miniatures. Part VI.	203
Willoughby, Leonard.	
Chester	152
Lord Llangattock's Monmouth Seat: The Hendre and its Art Treasures. Part II...	8
Monmouth	227
ARTICLES AND NOTES CLASSIFIED.	
Armour. Helmet, A Miochin	185
Biddenden Maids, The	121
Black Jacks and Leather Bottles	41
BOOKS. Announcements, Articles, and Reviews :—	
Chronicle of Jocelin of Brakelond, The. By Sir Ernest Clarke	183
Gautier's, Théophile, Works	48, 253
History of Painting. By Prof. R. Muther ..	121
How to Identify Old China and How to Identify Old Chinese Porcelain. By Mrs. Willoughby Hodgson. Reviewed by Frank Freeth, M.A.	119
Illustrated Books	101
La Genre Satirique dans la Peinture Flamande. By L. Maeterlinck	55
Staffordshire Pots and Potters. By G. W. and E. A. Rhead. Reviewed by Frank Freeth. M.A.	237
Tapisseries et Sculptures Bruxelloises à l' Exposition de l'Art Ancien. By M. Joseph Destree ..	54
Tours of Dr. Syntax: Rowlandson's Unpublished Illustrations	215
Books Received	58, 124, 187, 253
BRASS AND BRONZE.	
Bronze Bulls	118
Etching on Silvered Brass	253
COLLECTIONS VISITED.	
Buccleuch's, His Grace the Duke of, Collection of Miniatures in Oil	137
Chester and Chester Corporation Plate	152, 163
Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace	20
Llangattock's, Lord, Monmouth Seat. The Hendre and its Art Treasures. Part II.	8
Monmouth	227
Morgan's, Mr. Pierpont, Pictures.	
The English Miniatures. Parts IV. and V... 3, 71	
The Foreign Miniatures. Part VI.	203
Queen Margherita's Collection of Fans	96
Seton-Steuart's, Sir Alan. Touch and its Art Treasures	85
Costume, English : Costume of the Men and Women in the Reign of Queen Elizabeth	107, 169
Enamel (An) by Leonard Limousin. Francis I. and the Fortune Teller	182
ENGRAVINGS, ETCHINGS, AND PRINTS.	
Etching (An) by T. Worlidge. Sir James Thornhill	183
Pedlar (A) of Jewellery in the 17th Century ..	252
Split Thalers	251
EXHIBITIONS, GALLERIES AND MUSEUMS.	
Spanish Iron Work of the Middle Ages at the Spanish Art Gallery, 50, Conduit Street..	55
Wrought Ironwork at Fine Art Society's Galleries	57
Fans. Queen Margherita's Collection	96
FURNITURE.	
Cabinet, Persian, Ivory Inlaid	56
Cassone, 16th Century, Italian Walnut	124
Cope Chest at Tavistock Parish Church	57
Satinwood Furniture at South Kensington Museum	208
GLASS. Bohemian Glass, Old	241
GOLD, SILVER, AND PLATED WARE.	
Armorial Badge in Silver-work	186
Chalices, Elizabethan, of Exonian make	57
Chester Corporation Plate	163
Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace	20

Index

	PAGE
GOLD, SILVER, AND PLATED WARE—continued.	
Loving Cup (Silver) at King's Lynn ..	187
Norwich Plate (A Correction) ..	58
Heraldic. Armorial Badge ..	186
IRON AND METAL WORK.	
Boxalls, Canton Enamel ..	56
Lock. French 15th Century ..	186
Spanish Ironwork of the Middle Ages at the Spanish Art Gallery..	25
Wrought Ironwork Exhibition at the Fine Art Society's Galleries ..	57
LACE AND EMBROIDERY.	
Portuguese Silver-gilt Embroidery, Old ..	54
MINIATURES.	
Dysart, the late Countess of, by Henry Bone ..	184
Morgan's, Mr. J. Pierpont, Collection.	
The English Miniatures. Parts IV. and V. ..	3, 71
The Foreign Miniatures. Part VI. ..	203
Some Ancestors of Alphonso XIII. and other Miniatures in Oil in the Collection of His Grace the Duke of Buccleuch ..	137
Two New Portrait Miniatures by Hans Holbein..	143
Notes and Queries ..	59, 112, 188, 254
Persian Cabinet, inlaid with Ivory ..	56
Pewter Flagons at Tavistock Parish Church ..	57
PICTURES AND DRAWINGS.	
Cattaneo Van Dycks, The ..	44, 174
History of Painting, by Prof. R. Muther (A Review)	121
Hunter, Miss Isabella. By Downman ..	184
La Genre Satirique dans la Peinture Flamande. (A Review) ..	55
PICTURES AND DRAWINGS—continued.	
Mabuse Portraits of Carondelet ..	179
Napoleon. By Paul Delaroche ..	124
Portrait of a Florentine Nobleman. By Botticelli ..	53
Portrait of a Lady and Three Children. By Sebastian Bourdon ..	48
Samuel, John, Bequest to the National Gallery. Part II. ..	35
POTTERY, PORCELAIN, AND CHINA.	
Amulet, Chinese Jade ..	122
Head of a Slipware Figure..	117
How to Identify Old China and How to Identify Old Chinese Porcelain, by Mrs. Willoughby Hodgson. (A Review) ..	119
Jug, A Maypole ..	55
Lowesby and its Pottery ..	77
Lowestoft Teapot ..	187
Ming Porcelains, Some Old. Parts II. and III. 26, 147	
Staffordshire Pots and Potters, by G. W. and E. A. Rhead. (A Review)	237
Turner Teapot, A Notable..	51
SCULPTURE AND STATUARY.	
Anzio Statue, The ..	249
Sculptures Bruxelloises à l'Exposition de l'Art Ancien ..	54
Tomb of Charles the Bold at Notre Dame, Bruges ..	120
Silver and Plated Ware. See heading—GOLD, SILVER AND PLATED WARE.	
STAMPS.	
Departmental Stamps of Great Britain ..	52
Exposition Stamps of the U.S.A. ..	247
Moldavia's Rare Stamps ..	115
San Marino, Stamps of ..	177
TAPESTRY. Tapisseries à l'Exposition de l'Art Ancien..	54

ILLUSTRATIONS

	PAGE
ARMOUR AND ARMS.	
Civic Sword at Chester (1506) ..	160
Helmet, A Miocin ..	185
ARTISTS AND ENGRAVERS.	
Bone, Henry. Louisa, Countess of Dysart. After Sir Joshua Reynolds ..	189
Botticelli, Sandro. Portrait of a Young Florentine Nobleman. (From the Hainauer Collection) ..	Frontispiece—May
Bourdon, Sebastian. Portrait of a Lady and Three Children ..	49
Calthrop, Dion Clayton, and G. A. Pownall. Costumes of a Lady and Man in the Reign of Queen Elizabeth ..	105
Cosway, Richard, R.A.	
Berwick, Lady ..	5
Du Barry, Madame ..	4
Edward, 3rd Earl of Derby and his Sister Charlotte, as Children ..	5
Eleanor, Countess of Eglinton ..	6
ARTISTS AND ENGRAVERS—continued.	
Cosway, Richard—continud.	
Fitzherbert, Mrs. ..	6
Gore, Lady Jane ..	5
Hamilton, Lady ..	6
Henry, Prince Lubomirski, as a child ..	7
Lady and Child ..	7
Manners, Lady, afterwards Lady Huntingtower	
Frontispiece—August	
North, Hon. Mrs. Brownlow, and her Son ..	5
Parsons, Mrs. ..	6
Prince Regent, The, in Fancy Dress ..	6
Stuart, Andrew of Castlemilk ..	6
Da Messina, Antonello. Italian XV. Century	
Portrait ..	141
Downman, John.	
Arbuthnot, Hon. Mrs. ..	84
Hunter, Miss Isabella ..	162
Princess Royal, Daughter of George III. ..	14

Index

	PAGE		PAGE
ARTISTS AND ENGRAVERS— <i>continued.</i>		ARTISTS AND ENGRAVERS— <i>continued.</i>	
Engleheart, G.		Strutt, Jos.	
A Girl 73		The Alarm (from "Pilgrim's Progress.") 101	
A Lady 73		After Thos. Stothard 101	
Cotton, Lady 74		The Escape (from "Pilgrim's Progress.") 102	
Hamilton, Mrs. 74		After Thos. Stothard 102	
Needham, Hon. Mrs. Francis 74		Thomson, Hugh. Illustration from "The Vicar of Wakefield" 103	
Gennari, Benedetto. Portrait of the Artist .. 40		Tiepolo. Esther at the Throne of Ahasuerus 37	
Gibbs, Horatio. Napoleon I. After the Original by Delaroche <i>Frontispiece—June</i>		Vaslet, Lewis. Duchess of Leinster 3	
Grimaldi, W. A Boy 73		Worlidge, T. Sir James Thornhill. Etching 183	
Guardi.		Wright, Priscilla. Sir C. N. Lawes 3	
View in Venice 39		Zoffany. Miss Farren 90	
View of Santa Maria Della Salute, Venice 38			
Harlowe. Lord Llangattock's Father and his Two Sisters 8			
Havell, R. Royal Mail Coach. After J. Pollard 175		Biddenden Maids, The 122	
Holbein, Hans. Sir Thomas More and Sir George Nevil <i>Frontispiece—July</i>		Black Jacks and Leather Bottles. Various Specimens 41, 43	
Hopner, John, R.A. Countess of Exeter 4		BOOKS.	
Hunt, G. Training. After J. Pollard 113		Illuminated Missal 11	
Lawrence, Sir Thomas. Miss Adderley 75		Illustrated Books 101, 104	
Limousin, Leonard. Francis I. and the Fortune Teller 182		" Tours of Dr. Syntax : " Rowlandson's Unpublished Illustrations. Eight Sketches 215-219	
Luini. Christ Teaching 40			
Mabuse. Jean Carondelet 180, 181		BRASS AND BRONZE.	
Martin, D. Mrs. Steuart, afterwards Lady Steuart 91		Bronze Bull and Head of Ox 118	
Mor, Sir Antonio. Don Carlos, Son of Philip II. 137		Etching on Silvered Brass 253	
Morland, G. Rural Amusement. Engraved by J. R. Smith 126		Old English Bronze Figures 9	
Peters, Rev. W. "Merry Wives of Windsor." (Boydell's Shakespeare) 104		Ceiling in Monmouth Castle 231	
Plimer.		Charter, Cromwell's, 1658, and Letter, 1653, at Chester 156	
Cooke, Miss Elizabeth 72		" of Henry II. at Chester 153	
Copley, Sir Joseph 71		" Time of Henry of Randle, 1st Earl of Chester 152	
Deedes, Mrs. 71		" to Monmouth by James I. 229	
Free, Miss Martha 72		" to Monmouth by Charles II. 229	
Leventhorp, Miss Wilhelmina C. 72		Chester. (<i>Items under their various headings</i>) 152, 160	
Rebecca, Lady Northwick 71		COLLECTIONS VISITED.	
Rolls, Mr. and Mrs. 16		Buccleuch's, His Grace the Duke of, Collection of Miniatures 137-42	
Pollajuolo, Pietro. Portrait of a Young Man 35		Chester and Chester Corporation Plate. (<i>Items under their various headings</i>) 152-168	
Pollard, J.		Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg in the Pitti Palace 21, 25	
Royal Mail Coach. Engraved by R. Havell.. 175		Llangattock's, Lord, Monmouth Seat: The Hendre and its Art Treasures. Part II. (<i>Items under their various headings</i>) 8-19	
Training. Engraved by G. Hunt 113		Mormouth (Items under their various headings) 227-235	
Pownall, G. A., and D. C. Calthrop. Costumes of a Lady and Man in the Reign of Queen Elizabeth 105		Morgan's, Mr. J. Pierpont, Pictures.	
Raeburn. Lady Seton-Steuart 93		The English Miniatures. Parts IV. and V. 37, 71-76	
Rembrandt. The Artist's Wife 256		The Foreign Miniatures. Part VI. 203-207	
Reynolds, Sir Joshua.		Seton-Steuart, Sir Alan. Touch and its Art Treasures. (<i>Items under their various headings</i>) 85-95	
Lady Cockburn and Children 46		Costumes of the Men and Women in the Reign of Queen Elizabeth 107-111, 169-172	
Louisa, Countess of Dysart. Miniature by Henry Bone 189		Dining and Drawing Rooms at Touch 89, 94	
Rossetti, Dante Gabriel. Mrs. Rossetti 76		Enamel (An) by Leonard Limousin. Francis I. and the Fortune Teller 182	
Rowlandson, T. Dr. Syntax gazing at some Ruins 226		ENGRAVINGS, COLOUR PRINTS, ETCHINGS.	
Smart, John. Lady Oakeley 4		Alarm, The ("Pilgrim's Progress"), by Jos. Strutt.	
Smith, J. R. Rural Amusement. After G. Morland 126		After Thos. Stothard 102	
Spanish School. Various Miniatures 137, 142		Escape, The ("Pilgrim's Progress"), by Jos. Strutt.	
Stothard, Thos.		After Thos. Stothard 101	
The Alarm (from "Pilgrim's Progress"). Engraved by Jos. Strutt 101		Folding Prints for enclosure in Split Thalers 240	
The Escape (from "Pilgrim's Progress"). Engraved by Jos. Strutt 102			

Index

ENGRAVINGS, ETC.— <i>continued.</i>	PAGE	JEWELS.	PAGE	
Pedlar of Jewellery in the 17th Century. A	252	Chain and Badge, The Mayor of Chester's	154	
Royal Mail Coach. By R. Havell. After J. Pollard	175	Jewel, The Mayor of Chester's	154	
Rural Amusement. By J. R. Smith. After G. Morland	126	LACE, EMBROIDERY, AND NEEDLEWORK.		
Thornhill, Sir James. Etching by T. Worlidge	183	Portuguese (Old) Silver-gilt Embroidery	54	
Training. By G. Hunt. After J. Pollard	113	Leather Bottles and Black Jacks. Various Speci- mens	11-13	
FANS. Queen Margherita's Collection. Six Speci- mens		96-100	MINIATURES.	
FURNITURE.			Bucklech's, His Grace the Duke of, Collection of Ancestors of Alphonso XIII., and other Miniatures in Oils. (12 Portraits)	137-142
Arm Chair.		Dysart, Countess of, by Henry Bone. After Sir Joshua Reynolds	189	
Chippendale, in Chester Town Hall	158	Manners, Lady, afterwards Lady Huntingtower. By R. Cosway	<i>Frontispiece—August</i>	
Painted Satinwood, at South Kensington Museum	210	More, Sir Thomas; and Nevill, Sir George, 3rd Lord Abergavenny. (Two New Portrait Minatures) by Hans Holbein. <i>Frontispiece July</i>		
Bedstead, Carved Oak, 1545. (The Hendre Collection)	12	Morgan, Mr. J. Pierpont.		
Cabinet.		Collection of English Miniatures. Parts IV. and V. (Seventeen portraits)	37-71-79	
Ebony, Silver Mounted. (The Hendre Collection)	17	The Foreign Miniatures. Part VI. (Sixteen Portraits)	203-207	
Persian, Ivory Inlaid	56	Washington, George	226	
Satinwood, at South Kensington Museum	211	Model (Old) of Touch	85	
Cassone.		Monmouth. (<i>Items under their various headings</i>)	227-235	
Ivory Inlaid. (The Hendre Collection)	118	Musical Instruments. Harpsichord, Lacquered and Painted, 1636	87	
16th Century	123	Pewter. Flagons at Tavistock Parish Church	58	
Chair. Formerly Milton's. (The Hendre Col- lection)	15	PICTURES AND DRAWINGS.		
Chest for Copes at Tavistock Parish Church	58	Carondelet, Jean. By Mabuse	180, 181	
... in possession of the Town Clerk, Monmouth	231	Christ Teaching. By Luini	40	
Commode, Painted Satinwood, 18th Century, at South Kensington Museum	209	Cockburn, Lady and Children. By Sir Joshua Reynolds. (Colour Plate)	46	
Dressing-table, Painted Satinwood, 18th Century, at South Kensington Museum	212	Esther at the Throne of Ahasuerus. By Tiepolo	37	
Louis XV. Writing Table. (The Hendre Col- lection)	16	Farren, Miss. By Zoffany	90	
GLASS. Bohemian, Old 18th Century. Various Specimens	241-246	George, 5th Earl of Wintoun	88	
GOLD, SILVER, AND PLATED WARE.		Henry the Fifth	227	
Armorial Badge in Silver-work	186	Hunter, Miss Isabella. By John Downman	102	
Candlestick, Silver, 17th Century	19	Illustrations from "The Vicar of Wakefield." By Hugh Thomson	103	
Casket presented to Lord Llangattock	228	Illustrations from "The Booke of Faulconrie," 1575	107	
Chain and Badge, The Mayor of Chester's	154	Llangattock's, Lord, Father and his Two Sisters. By Harlowe	8	
Chain and Badge, The Mayor of Monmouth's	233	"Merry Wives of Windsor," Act 2, Scene 1. (Boydell's Shakespeare). By Rev. W. Peters	104	
Chalice, Elizabethan (2)	57	Monmouth Bridge	228	
Chester Corporation Plate	163-168	Pastel of an Unknown Lady	92	
Cup, Enamelled Gold	22, 23, 24	Portrait of Benedetto Gennari. By himself	40	
... Silver Loving, at King's Lynn	187	... a Florentine Nobleman. By Botti- celli. (Colour Plate) <i>Frontispiece—May</i>		
... presented to Nelson	235	... Lady and Three Children. By Sebastian Bourdon. (Colour Plate)	49	
Dish, Silver-Gilt Rosewater	25	... Young Man. By Pietro Pollajuolo	35	
Flask, Enamelled Gold	21	Princess Royal, Daughter of George III. By John Downman. (Colour Plate)	14	
Mace (1668), The Mayor of Chester's	157	Royal Procession of Queen Elizabeth to visit the Rt. Hon. Henry Carey, Lord Hunsdon	100	
Mace, The Mayor of Monmouth's	234	Seton-Steuart, Lady. By Racburn	93	
Oar, Silver, 1750, at Chester	157	Steuart, Mrs., afterwards Lady Steuart. By D. Martin	91	
Spanish Silver Plate	10	Venice, View in. By Guardi	39	
Staff, The Mayor of Chester's	157	... of Santa Maria Della Salute. By Guardi	38	
Heraldic. Armorial Badge	186			
IRON AND METAL WORK.				
Bushel Measure for Punch served at Mayor of Monmouth's Dinner	232			
Boxalls, Canton Enamel	56			
Lock, French, 15th Century	186			
Old Standard Gallon Measure, 1601, at Monmouth	232			
Old Wrought Iron on Doors of Cupboard in Chester Cathedral Vestry	159			

Index

	PAGE
PLATES, INCLUDING COLOUR-PRINTS AND ENGRAVINGS.	
Arbuthnot, Hon. Mrs. By John Downman ..	84
Cock-urn Lady and Child. By Sir Joshua Reynolds ..	46
Costumes for a Man and Lady in the Reign of Queen Elizabeth. By D. C. Calthrop and Gilbert Pownall ..	105
Dysart, Louisa, Countess of. By Henry Bone. After Sir Joshua Reynolds..	187
Folding Prints for enclosure in Split Thalers ..	249
Hunter, Miss Isabella. By John Downman ..	372
Manners, Lady, afterwards Lady Huntingtower. <i>Frontispiece—August</i>	
Ming Porcelains, Some Old.	
Jar and Vases ..	28, 33, 146
Bottle, Bowls, Dish, Ewer and Vase ..	147-151
More, Sir Thomas, and Nevill, Sir George. By Hans Holbein..	<i>Frontispiece—July</i>
Napoleon I. From a copy by Horatio Gibbs. After Delaroche ..	<i>Frontispiece—June</i>
Portrait of a Young Florentine Nobleman. By Botticelli ..	<i>Frontispiece—May</i>
Portrait of a Lady and Three Children. By Sebastian Bourdon ..	47
Portrait of Rembrandt's Wife. By Rembrandt..	239
Princess Royal, Daughter of George III. By John Downman ..	14
Royal Mail Coach. By R. Havell. After Jas. Pollard ..	73
Rural Amusement. By J. R. Smith. After G. Morland ..	127
Syntax, Dr., gazing at some Ruins. By T. Rowlandson ..	214
Training. By G. Hunt. After J. Pollard ..	113
Washington, George..	226
Playbills, Old. Six Specimens ..	220-224
POTTERY, PORCELAIN, AND CHINA.	
Amulet, Chinese Jade ..	123
Coffee Service. Formerly Napoleon's, found in his carriage after Waterloo. (The Hendre Collection) ..	15
POTTERY, PORCELAIN, AND CHINA—continued.	
Dresden China at Touch ..	87
Lowesby and its Pottery: Bottles, Marks, Vases ..	77-82
Lowestoft Teapot ..	187
Maypole Jug, A ..	55
Ming Porcelain, Some Old: Bottle, Bowl, Cups, Jar, Screen, Vases ..	26-33
Slipware Head ..	117
Staffordshire Pots and Potters, by G. W. and E. A. Rhead:—	
Busts of Milton, Mercury and Neptune and a Group ..	239
Inkstands: Portraits of John Ridgway and his Wife ..	237
Teapot, A Turner ..	51
Vase, Ruby Chelsea..	16
Relics of Prince Charlie at Touch ..	89
Reliquary, richly decorated with representation of the Annunciation. (Hendre Collection) ..	19
SEALS.	
Chester's, The Mayor of ..	153
Granted to Monmouth ..	230
17th Century copy of lost 14th Century, at Chester ..	153
Seton Family Tree on Vellum, 1585..	95
Silver and Plated Ware. (<i>See heading—GOLD, SILVER, AND PLATED WARE.</i>)	
STAMPS.	
Departmental Stamps of Great Britain. Seven Specimens ..	52, 53
Exposition Stamps of the U.S.A. Three Specimens ..	247-8
Moldavia's Rare Stamps ..	116
San Marino's Postage Stamps ..	177
SCULPTURE AND STATUARY.	
Anzio Statue, The ..	249-250
Tomb of Charles the Bold, Notre Dame, Bruges..	120
Tapestry. Flemish Panel. Alexander and Diogenes ..	10

IN THE SALE ROOM

	PAGE
ARMS AND ARMOUR.	
Gonzalez-Abreu, Señor Don Alberto. Dispersal of Collection..	198
Suits. Italian, Milanese and Spanish ..	198
AUTOGRAPHS.	
Duncanson, R. S., to Captain Robert Campbell (1692). (Known as the Glencoe Document)	198
Scott, Sir W. Marmion MS., part of ..	132
Baring, Mr. Francis. Dispersal of Collection ..	197
BOOKS AND MANUSCRIPTS.	
Adams, Mr. Samuel. Dispersal of Library ..	130
Flop's F. Fa'la ..	362
Agrippa's De Incertitudine et Vanitate Scientiarum et Artium, 1530 ..	194
(Katherine of Aragon's copy).	
BOOKS AND MANUSCRIPTS—continued.	
Alexander of Paris (attributed to), <i>Cest le romant de la belle Helayne de Constantinople</i> ..	130
Allot's England's Parnassus, 1600 ..	129
Americana. Seven Tracts, 1744-55 ..	194
The Case of William Penn, &c., 1685	194
Angas's The Kafirs Illustrated, 1840 ..	130
Apperley's Life of a Sportsman, 1842 ..	130
Ashe's Carolina, 1682 ..	194
Austen, Jane. Sense and Sensibility, 1811 ..	262
Bale's Tragedye Manyfesting the Chefe Promyses of God unto Man, 1538 ..	261
Beckford, Mr. William. Dispersal of Library..	260
Berlinghieri's Geographia, 1481 ..	195
Bidpay's Directorium Humanae Vitæ, 1484 ..	262

Index

BOOKS AND MANUSCRIPTS— <i>continued.</i>	PAGE	BOOKS AND MANUSCRIPTS— <i>continued.</i>	PAGE
Bible.		Foxe's Acts and Monuments, 1562-3 ..	194
Bishop's Bible (or "Treacle" Bible), 1568 ..	194	Frobisher's Voyages (three copies), 1577-8 ..	62
" Breeches " 156 ..	193	Goldsmith. The Traveller, 1764 ..	64
Complutensian Polyglot Bible of Cardinal		Gould, John.	
Ximenes, 1514-17 ..	193	Birds of Asia, 1850-83 ..	63
French Protestant, 1535 ..	194	Australia, 1848-69 ..	130
German, 1483 ..	202	Great Britain, 1873 ..	63, 130
Great Bible known as Cranmer's and		New Guinea, 1875-88 ..	63
Cromwell's, 1539 ..	194	Mammals of Australia, 1863 ..	63
Boccaccio's De la louenge et Vertu des Nobles,		Ramphastidæ, The, 1854 ..	63
Acc. 1493 ..	195	Trochilidæ, The, 1861-67 ..	63, 130
Book of Hours, 15th Century ..	129	Trogomidiæ, The, 1875 ..	63
Book of St. Albans, 1480 ..	195	Gower's Confessio Amantis, 1483 ..	130
Boyd, Zachary.		Graham, Dougal. Three Tracts, 1740, 1752,	
Garden of Zion, 1644 ..	63	1774 ..	63
The Last Battell of the Soul in Death, 1629 ..	63	Gray, Mr. George. Dispersal of Library ..	63
Braithwaite's Strappado for the Divell, 1615 ..	130	Gray.	
Britton's Architectural Antiquities of Great		Elegy, 1751 ..	64
Britain and Picturesque Antiquities of the		London and Its Environs Described, 1761 ..	262
English Cities, 1807-30 ..	193	Grimm's German Popular Stories, 1823-26 ..	193
Bromley-Davenport, Mr. W. Dispersal of Library ..	194	Haden, Seymour. Etudes à l'eau Forte ..	261
Browning's Bells and Pomegranates. 8 Parts ..	261	Harford, Mr. Henry C. Dispersal of Library ..	194
Bull, Dr. John, Wm. Byrd and Orlando Gibbons.		Harris's Portraits of the Game and Wild Animals	
Parthenia, or the Maidenhead of the First		of Southern Africa, 1840 ..	130
Musické, 1646 ..	63	Hawkins, Sir John, Voyage (sic) to the Parties	
Bunyan's Holy War, 1682 ..	64	of Guynea and the West Indies, 1569 ..	62
Burke's Complete Works, 12 Vols., 1887 ..	130	Hepplewhite's Cabinet Maker and Upholsterer's	
Burns, R.		Guide, 1788 ..	63
MS. of "Scots wha hae wi' Wallace bled" ..	63	Herrick. Hesperides, 1648 ..	262
Poems and Letters ..	63, 64	Heywood, John.	
Burton's Arabian Nights, 1885-88 ..	129	An Hundred Epigrammes, 1550 ..	64
Butler's Hudibras, 1663-78 ..	130	George à Greene, the Pinner of Wakefield, 1599 ..	261
Byron, Lord. Fugitive Pieces, 1806 (annotated)	261	The Playe called the Fouré P's ..	261
Cabinet Makers' London Book of Prices, The,		Horæ, 1527 ..	
1793 ..	63	Hubbard's Narrative of the Troubles with the	
Caxton's Golden Legend, 1483 ..	261	Indians, 1677 ..	64
Chippendale.		Lamb, Charles. Adventures of Ulysses, 1808 ..	62
Gentleman and Cabinet Makers' Director, 1754 ..	63	Le Brun's Galerie des Peintres Flamands,	
Le Guide du Tapissier, 1762 ..	193	Hollandais et Allemands, 1792-96 ..	193
Chronicle of St. Albans, 1497 ..	130	Les Fables d'Ovide en Francois. Saec. XIV. MS.	262
Cicero on Old Age and Friendship, 1481 ..	64	Lewin's Birds of Great Britain, 1789-92 ..	193
Coleridge. A Pleasant Comedie of Faire Em,		Linschoten's Discours of Voyages, &c. ..	130
the Miller's Daughter, of Manchester, 1631 ..	261	Loudon's Arboretum et Fruticetum Britannicum,	
Columna's Hyperotomachia Poliphili, 1499 ..	195	1838 ..	193
Coryat's Crudities, 1611 ..	130	Lovett, Rev. Richard. Dispersal of Collection	
Daniel's Rural Sports, 1805-13 ..	193	of Bibles, &c. ..	193
De Bry.		Luca di Pulci. Driadeo Damore, 1480 ..	195
Grand Voyages, 1617 ..	63	Magna Carta, 1816 ..	194
Grands et Petits Voyages, 1590-1619 ..	130	Mascall, Leonard. Booke of Fishing, 1600 ..	129
De Foe, Daniel.		Massey-Mainwaring, Hon. W. F. B. Dispersal	
Robinson Crusoe and Farther Adventures.		of Library ..	193
2 Vols., 1719 ..	64	Massinger's The Virgin Martyr, 1622 ..	194
Dekker's.		Meyer's British Birds and Their Eggs, 1835-41 ..	193
North-ward Hoe, 1607 ..	262	Middleton, Thos. A Game at Chesse, 1625 ..	130
The Two Noble Kinsmen, 1634 ..	262	Mildmay, Sir Henry St. John, Bart. Dispersal	
The Whore of Babylon, 1607 ..	262	of Library ..	129
Dickens, C. Works, 49 Vols. ..	130	Milton.	
Drayton's England's Heroicall Epistles, 1600 ..	194	Comus, 1637 ..	64
Du Cerceau's Les Bastimeus de France, 1576-79 ..	194	Paradise Lost ..	194, 262
Esquemeling's Bucaniers of America, 1684 ..	195	Paradise Regained, 1671 ..	63, 194
Fitzgerald, Mr. Percy. Dispersal of Library ..	262	Molière's Works, Fifth Volume of, with an	
Foresters' De Plurimis Claris Scelerisque		Inscription by Lady Hamilton, 1751 ..	62
Mulieribus, 1497 ..	262	Moreau le Jeune's Monument du Costume Phy-	
Forsyth's Beauties of England and Wales and		sique et Moral, 1789 ..	195
Scotland. 37 Vols., 1801-15 ..	193	Nuremberg Chronicle, 1493 ..	130

Index

BOOKS AND MANUSCRIPTS— <i>continued.</i>	PAGE	BOOKS AND MANUSCRIPTS— <i>continued.</i>	PAGE
Payne.		Thomas the Rhymer. Sir Tristrem	262
Aladdin and the Enchanted Lamp, 1882 ..	130	Tobacco, Pamphlets on, 1602	194
Arabian Nights, 1853	130	Tudor Translations. 38 Vols.	130
Tales from the Arabic, 1884	130	Van Antwerp's, Mr. W. C., Collection. Dispersal	63
Pepys's Diary. 10 Vols., 1893-99	130	Vavasseur, Mr. James. Dispersal of Library ..	129
Phillips', John, Commodey of Pacient and Meeke Grissill	201	Vitas Patrum, 1495	64
Playing Cards (52) Period of Wilham III. ..	134	Voraigne.	
Preston's Life of Cambises, King of Persia, 1570 ..	261	Golden Legende, 1527	64
Psalterium Novum Beate Marie Virginis, 1492 ..	202	Legenda Aurea, 1493	13
Purchas's Hakluytus Posthumus, 1625-6 ..	133	Walton's Compleat Angler, 1653 and 1655	64, 194
Pyne's Royal Residences, 1819	193	Wilde, Oscar. Duchess of Padua	261
Redford's Art Sales, 1888	193	Williams, Roger.	
Repton.		Bloody Tenant Yet More Bloody, 1652	194
Fragments, 1816..	193	Bloudy Tenet of Persecution, 1644	194
Theory and Practice of Landscape Gardening, 1803	193	Woodin, Mr. Joseph. Dispersal of Library ..	130
Reynolds, Sir Joshua, Engravings from the Works of, 1833-35	62	Wordsworth's Lyrical Ballads, 1798	261
Root, Dr. Dispersal of Library	63	Wycherley's Miscellany Poems, 1704	64
Rousseau, J. J., Works, 1762	195	BRASS AND BRONZE.	
Ruskin's Poems, 1850. The Germ, 1850	13	Figures by Pigalle, 1748	65
Russell, Mr. Thomas. Dispersal of Library ..	201	of Bacchus and Cupid	196
Savage's History of Carhampton, 1830.. ..	63	Groups (Bronze) Various	197
Scott, Sir W.		CLOCKS, SNUFF-BOXES, FURNITURE,	
MS. History of Scotland	200	COINS AND TOKENS.	
Poems and Ballads	261-2	Charles I.	
Shakespeare.		Crown, 1612	132
Arden of Faversham	201	Half-pound piece, 1642..	132
1st Folio, 1623. (The Locker-Lampson copy) ..	64	Ten-shilling piece, 1642	132
" .. 1623 12s. 1s. 4d. 20s. 20s. 2	202	Three-pound piece, 1644	132
2nd Folio	129	Cromwellian Coins. Various	263
3rd Folio, 1664	64, 12s. 1s. 4d. 20s. 2	Gosset, Major-General, C.B. Dispersal of Collection	263
Hamlet	134	Greek Coins. A Collection of	132
Henry VI. Part II.	261	Henry VIII. A Crown of the Rose of	263
King John, 1622..	120	Roman Coins. A Collection of	132
Plays (various)	201	Tokens, 18th Century. A Collection of	132
Sonnets, 1600	129	ENGRAVINGS, PRINTS, AND ETCHINGS.	
The First Part of the Contention betwixt the two Houses of York and Lancaster, 1594 ..	261	Angler's Repast, The, and A Party Angling (a pair). After Morland	145
Sheraton's Cabinet Maker and Upholsterer's Drawing Book, 1793-4	63	Bartolozzi.	
Sidney, Sir Philip.		Allegorical, Classical and Fancy Subjects, various lots	132
Countesse of Pembroke's Arcadia, 1590 ..	64, 262	Foster, Lady Elizabeth. After Reynolds ..	263
Defence of Poesie, 1595..	64	Lecture on Gadding (etched letter proof). After J. R. Smith	132
Smith.		Smyth, Lady, and Children. After Reynolds ..	132
British Mezzotinto Portraits, 1884	193	Bentley. The Grand Leicestershire Steeplechase (set of 8). After H. Alken	195
Zoology of South Africa, 1849..	130	Blake, Mrs. Q.	262
Smith, Capt. John, Sea Grammar, 1627.. ..	194	Cartwright, Mr. Bruce. Dispersal of Collection..	263
Spenser's The Faerie Queene, 1590-96.. ..	130	Cheesman, T. The Seamstress. After Romney ..	66
Strange and Dangerous Voyage of Captain Thomas James, 1633	104	Cousins.	
Suckling, Sir John. The Discontented Colonell ..	262	Lady Dover and Son. After Lawrence ..	132
Swift.		Master Lambton. After Lawrence	132
Gulliver's Travels, 1726..	62, 64	Cousins and Walker. Robert Burns. After Nasmyth	195
Works. 18 Vols., 1883-4	130	Cries of London. After Wheatley	66, 262
Swinburne's The Queen Mother and Rosamund..	201	Dickinson, W.	
Tennyson, Frederick. Atlantis, 1888	262	Diana, Viscountess Crosby. After Reynolds..	66
Testament, The English New, 1550	193	Elizabeth Stephenson, afterwards Countess of Mexborough. After Peters	66
Thackeray.		Emilia, Duchess of Leinster. After Reynolds ..	66
The Snob	195	Spencer, Lady Charles. After Reynolds ..	262
Works. 39 Vols.	130		
Thomas, Gabriel. Historical Account of Pen- sylvania, 1698	194, 195		

Index

ENGRAVINGS, ETC.—continued.	PAGE	ENGRAVINGS, ETC.—continued.	PAGE
Doughty, W. Dr Johnson. After Reynolds..	170	Tomkins and Delattre. The Hours of the Day (set of 4). After Hamilton	262
Finlayson. Elizabeth Duchess of Hamilton. After Reynolds	175	Tudway, Colonel R. J. Dispersal of Collection ..	262
Gargam. Dancing Dogs and Guinea Pigs parte. After Morland	132	Turner's Liber Studiorum	195
Green, Val.		Vendramini, G. Fresh Gathered Peas (Cries of London). After Wheatley	66
Campbell, Miss Sarah. After Reynolds	66, 262	Ward, W.	
Devonshire, Duchess of	173, 195	A Visit to a Boarding School. After Morland ..	132
Halliday, Lady Jane.	66	A Visit to the Child at Nurse.	132
Manners, Lady Louisa	66	Contemplation. After Morland	66
Mary, Duchess of Rutland.	66	Morning and Evening. After Morland	132
Rutland, Duchess of.	195, 196	Phœbe Hoppner as a Salad Girl. After Hoppner	66
Waldegrave, The Ladies	195, 262	The First of September. After Morland	132
Hogarth. 65 Prints	175	Watson, J. Mrs. Abington. After Reynolds	66
Janinet.		Watson, T.	
La Comparaison. After Lavreince	195	Hon. Mrs. Beresford with Mrs. Gardiner and Lady Townshend. After Reynolds	262
L'Aven Difficile	195	Mrs. Crewe and Mrs. Wilbraham. (A pair.) After Gardener	132
L'Indiscretion	195	Wille, J. G.	
Mademoiselle du T*****. After Le Moine ..	195	Abel Poisson de Vandières	66
Jukes. Courtship and Matrimony (a pair). After Williams	263	J. B. Massé (p.b.l.)	66
Knight, C. A Bacchante. After Romney	262	Les Musiciens Ambulans	66
Lawrence. Countess Gower and Child.. ..	262	L'Instruction Paternelle	66
Lewis, F. C.		Louis Phelypeaux	66
Quorn Hunt. (A set of 8 Aquatints). After Alken	262	Woodrofe, Mr. F. H. Dispersal of Collection ..	262
The High Mettled Racer (a set of 6). After Alken	263		
Lewis-Hill, Mrs. Dispersal of Collection	132		
McArdell, J. Lady Anne Dawson as Diana. After Reynolds	66		
Maile. Windsor Castle	262		
Massey-Mainwaring, Hon. W. F. B. Dispersal of Collection	195		
Nantueil.			
Charles de la Porte, Duc de la Meilleraye ..	66	Baring, Mr. Francis. Dispersal of Collection ..	197
Francois Michel Le Tellier, Marquis de Louvois	66	Book-case, Chippendale	198
Hardouin de Pérefixe de Beaumont, Archevêque de Paris	66	Cabinet, Chippendale	197
Pompone de Bellievre. After Le Brun	66	Louis XVI.	131
Nutter.		Satinwood	65
The Ale House Door. After Singleton	132	Candelabras, Louis XVI.	65, 131
The Farm-yard. After Singleton	132	Chairs, Chippendale	65, 131
Park, T. Children at Play (The Oddie Children). After Beechey	66	Queen Anne	65, 204
Phillips, C. Nelly O'Brien. After Reynolds	66	Chandeliers	131
Rembrandt.		Clocks, Louis XVI., etc.	65, 131, 196
John Cornelius Sylvius	66	Coffer. Louis XIV.	131
Our Lord Crucified	66	Commodes. Louis XII., XV., and XVI.	131, 196, 198
The Three Trees..	66	Chippendale	204
Schiavonetti.		Console Tables, Louis XV. and Louis XVI. and Chippendale	131, 196, 197
Cosway, Mrs. After Cosway	262	Fauteuils, Louis XVI.	65
Damer, Hon. Mrs. After Cosway	262	Fire-Screen, Louis XVI.	65
Sheffield, Earl of. Dispersal of Collection ..	195	Lewis-Hill, Mrs. Dispersal of Collection	131
Siegen, Ludwig von. Landgravine of Hesse ..	66	Massey-Mainwaring, Hon. W. F. B. Dispersal of Collection	131, 196
Simon, P. The Sleeping Nymph. After Opie..	66	Settee, Louis XVI. (Formerly Marie Antoinette's)	131
Smith, J. R.		Suite. Louis XV.	131
Cumberland, Miss. After Romney	263	Table, Marqueterie. Louis XV.	204
Mills, Mrs. After Engleheart	66	Toilet-Table. Louis XVI. (Formerly Marie Antoinette's)	196
Narcissa and Painting	263	Writing-table, Oak. Louis XVI.	131
Return from Market. After Morland	132	Chippendale	197
Robinson, Mrs. After Romney	262		
Rural Amusement. After Morland	132		
Rustic Employment	132		

	PAGE
GOLD, SILVER, AND PLATED WARE—continued.	
Chocolate pot. Queen Anne	65
Coffee-pot. Queen Anne	107
Cupping Bowl. Charles II.	65
Cups and Covers, various	65
Farrant, Sir Richard. Dispersal of Collection..	65
Hall, Mr. E. Marshall. Dispersal of Collection ..	107
Irish Potato Ring, 1769	65
Jug, Tiger-ware. Elizabethan	264
Lewis-Hill, Mrs. Dispersal of Collection ..	131
Monteith. James II. and William III. 131, 107, 107	
Muffineers	107
Mug. Charles II.	196
Necessaire and Case. Louis XV.	65
Porringers and Covers. Various periods	
106, 107, 204	
Prayer-book in 17th Century Silver Cover, chased with Portraits of Charles I. and Queen Henrietta Maria	204
Spoons, Apostle. Charles I., Elizabethan, James I.	264
Table Plate, 516 pieces	131
Tankards and Covers. Charles II. and Eliza- bethan	131, 107, 204
Tea-cup, 1714	196
Terra-cotta Figures	107
Tobacco-box. Queen Anne	197
Toilet Service. Charles II. and James II. ..	107
Tumbler-cup. Charles II.	196
 Ivory Plaque, carved with The Crucifixion and The Flagellation	264
 LACE, EMBROIDERY.	
Bed Furniture: Canopy, Curtains and Valances	131
Honiton Flounces	131
Lewis-Hill, Mrs. Dispersal of Collection ..	131
Point de Venise Flounce	131
Point d'Argentan Scarf	131
Spanish Point Flounce	131
Lewis-Hill, Mrs. Dispersal of Collection..	131
 MANUSCRIPTS. (See under heading—BOOKS).	
Massey-Mainwaring, Hon. W. F. B. Dispersal of Collection 60-64, 131, 195, 6	
 MEDALS AND DECORATIONS.	
Basque Roads and Algiers	132
Benin River and Brass River, 1894-5	132
Culloden	203
Dunbar	203
Fort Detroit..	132
Funeral	263
Gambia (W. Africa), 1894..	132
India	263
Lord General	263
Military General Service	196, 263
Nav. 1	196, 263
Victoria Diamond Jubilee..	132
Victoria Cross	132
Vittoria	196
 MINIATURES.	
Hilliard, Nicholas. Mary, Queen of Scots ..	264
Plimer, Andrew. Portrait of Two Sisters ..	204
 PICTURES AND DRAWINGS.	
Plaque, with an Equestrian Figure of Charles I... 140	
Achenbach, O. At Naples	200
Alma-Tadema, Sir L. A Roman Scribe ..	172
Altz, D. A. C. Knitting..	6
Ashley, Hon. Mrs. John. Dispersal of Collection	107
Backhuysen, L. Shipping in a Storm	48
Balfour, Mr. Edward. Dispersal of Collection..	107
Bassano, Jacopo. Ottavio Amalteo, a Venetian Physician	64
Baudoin P. A. Lovers near a Well	102
Beavis, R. Harvesting Time at Cullumpton	178
Seed Time	198
Beechey, Sir W. Duke and Duchess of Gloucester	250
Lady Campbell	129
Bega, C. An Interior	60
Bellini, Giovanni. Virgin and Saints	129
Bellotto, Bernardo. View in Dresden	192
Berchem, N. A Rocky Landscape	250
Two Peasant Women	61
Bissolo. Portrait of a Lady	259
Bles, Hendrik de ("Civetta") attributed to. Salvator Mundi	101
Blinks, T. The Kill	66
Blommers, B. J. The Milkmaid..	192
Bonheur, Rosa. Denizens of the Highlands	66
Three Donkeys	259
Boucher, F. A Shepherdess seated in a Landscape.. ..	192
Edinburgh Castle..	192
Bough, Sam. Breaking Covert	191
Sunset in the Forth	102
Wolf's Crag	192
Burgess, J. B. The Reprimand..	66
Burne Jones, Sir E. Angeli Laudantes	260
Flamma Vestalis..	128
The Garden Court	260
The King's Daughter	260
The Return of the Princess	260
The Tree of Forgiveness	260
Canaletto, A. View of the Church of SS. Giovanni E. Paolo and the Colleone Monument	61
View on the Grand Canal, Venice	129
View of the Piazza of St. Mark's, Venice ..	102
Canaletto, B. View of Dresden Market Place..	61
Clays, P. J. Dutch Fishing Boats at Anchor..	191
Clouet, J. Claude de Clermont, Sieur de Campierre ..	61
Comte de la Marque	61
Cole, Vicat. A Coast Scene	198
A View of the Thames near Hedsor	259
On the River Arun	192
Constable, J. Salisbury Cathedral	128
The Vale of Heath, Hampstead	200

Index

PICTURES AND DRAWINGS— <i>continued.</i>	PAGE	PICTURES AND DRAWINGS— <i>continued.</i>	PAGE
Cooper, T. S.		Faed, T. The School Board in the Cottage ..	192
Fording the Stream	60	Falkland, Viscount. Dispersal of Collection ..	258
Groups of Cattle	60, 127, 192, 193	Fantin-Latour, H. Flowers in a Glass Vase ..	128
In the Springtime of the Year	191	Farquharson, J. Autumn: Finzean Woods, Aberdeenshire	192
On the Banks of the Stour	60	Farrer, Sir W. J. Dispersal of Collection ..	60
Out of the Sun	60	Fielding, Copley.	
Coques, Gonzales. Portrait of a Gentleman ..	259	Landscape	60
Coniet, M. R.		Storm at Sea	60
Mountains near Pisa	128	View on the South Downs, near Brighton ..	127
The Orange Light of Widening Morn	128	Zamnith Castle	127
Corot, J. B. C.		Fife, Duke of. Dispersal of Collection at Duff House	192
A Landscape	259	Fildes, Luke. A Venetian Flower Girl	127
Effet du Matin, Ville d'Avray	191	Flinck, G. A Merchant seated at a Table ..	259
The Farm	192	Frith, W. P. Pamela	60
Costa, G. View from Perugia	128	Foster, Birket.	
Cosway, R.		Handech Falls, Switzerland	128
Juhana, Countess of Carrick, and Two Daughters	61	Peggy's Cottage, Witley	260
Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana	61	Strasbourg	128
Cox, D.		The Ford	128
In the Hayfield	127	The New Pet	128
Sunday Afternoon on the Trent	60	Fragonard, J. H. A Girl and Two Boys in the Snow	192
Crum, Mr. W. G. Dispersal of Collection ..	192	Fraser, Sir Alexander, R.S.A.	
Cuyp (attributed to). Poultry, with town in the distance	60	A Road Scene, Ayrshire	192
Daubigny, C. River Scene	191, 193	Sunshine and Shower	192
Davey, Lord. Dispersal of Collection	128	Gainsborough, T.	
Davis, H. W. B. On the Upper Wye	60	Davy, Mr., of Yoxford	258
De Blaas, E. Venetian Courtship	259	Donnithorne, James	258
De Haas, J. H. L.		Festing, John, Musician	61
Cattle, Early Morning on the Meuse	192	Masham Family, The	62
Halte d'ânes dans les Dunes, Flandre	192	Pastoral Scene	258
De Heem, J. D. A Bowl of Flowers and Fruit on a Table	192	Woody Landscape, A	191
De Hooghe, P. Garden of a Villa	192	Gardner, D. Lady Francis Romney	62
De Morgan, Evelyn. Flora	260	Gilbert, Sir J.	
Deutsch, L.		Fish and Flower Markets, Paris (2)	191
Arab Schoolmaster	260	Waiting for the King, Marston Moor	60
The Door of the Palace	259	Gillot, C. A Street Scene	191
De Vries, J., and D. Teniers. Courtyard of a Palace	257	Gonzalez-Abreu, Senor Don Alberto, of Seville.	
Dewhurst, Wynford, R.B.A. 31 Pictures ..	258	Dispersal of Collection	192
Diaz, N. Three Turkish Ladies	191	Goodall, F. The Return of a Pilgrim from Mecca	60
Dicksee, Frank. Hesperia	127	Goya, F. A Wild Bull in a Tavern	192
Dictryc, C. (attributed to). An Artist seated with his Wife Sketching	191	Gozzoli, Benozzo. Christ on the Road to Calvary	129
Downman, J.		Graet, B. Portraits of a Lady and Gentleman ..	192
Captain Francis Chaplin	129	Graham, P.	
Miss Blencowe	129	A Mountain Side	260
Portrait of a Lady	62	Highland Cattle	192
Drouais, F. H. Portrait of a Lady	259	The Haven of Rest	260
Dupré, Jules. River Scene	191	Greuze, J. B. Head of a Girl	61
Dutch School. Duchess of Buckingham, Widow of the 1st Duke	258	Guardi, F.	
Early English School. Sir William Sydney Smith, G.C.B.	192	Church of San Giorgio Maggiore	192
Early Italian School. Wedding Ceremony	191	Dogana, The, Venice	191
Eisenhut, F. An Arab School, Baku	191	Piazza of S. Mark's, Venice	192
El Greco. Christ at Calvary	192	Ruins of a Palace near the Coast	192
Etty, W.		Views near Venice	192
A Bacchante Dancing	127	View of the Doge's Palace, Venice	191, 192
Circe, with the Syrens three	127	Hardy, Heywood. The King's Daughter	61
		Hardy, J., Junr. Minding the Game	127
		Harpignies, H. A Clump of Trees	259
		Heda, W. H. Still Life on a Table	129

PICTURES AND DRAWINGS—*continued.*

Heere, Lucas de.	
Portrait of the Artist ..	61
Princess Elizabeth, afterwards Queen..	258
Heffner, K. Bavarian Lowlands, a Silver Morning ..	60
Herring, Mr. George. Dispersal of Collection ..	259
Herring, J. F., Sen.	
A Favourite Charger ..	127
Doctor Syntax ..	259
Highmore, J. Maria Gunning, Countess of Coventry ..	258
Hillmendorf, Napoleon I. at the Austrian Embassy, Paris ..	198
Holbein. The Duke of Norfolk..	61
Hondecoeter, M.	
A Peacock, Poultry, etc. ..	193
Magpies and other Birds ..	259
Hooghe, P. de. Garden of a Villa ..	192
Hook, J. C. The Prawn Catchers ..	260
Hopkinson, General H. Dispersal of Collection ..	191
Hoppner, J.	
Mrs. Hands ..	129
Miss Rich..	259
Portrait of a Girl ..	61
Hotham, Hon. Lady. Dispersal of Collection..	257
Hunt, W. The Boy and the Wasp ..	259
Imrie, Mr. William. Dispersal of Collection ..	260
Inderwick, Mrs. Dispersal of Collection ..	127
Israels, J.	
Returning from Labour..	122
The Drowned Fisherman ..	259
Jacquet, G.	
Head of a Girl ..	259
Une Grande Dame ..	259
Janet School. Portrait of Blasie de Monluc ..	61
Janssens, C.	
Francis, Lord Cottington ..	257
Henry, Prince of Wales..	258
Henry, Prince of Wales, Prince Charles and Princess Elizabeth (Children of James I.) ..	258
Princess Elizabeth, afterwards Queen of Bohemia ..	258
Jiminez, L. A Rehearsal..	259
Keyser, T. de. Portrait of a Gentleman ..	192
Knaus, L. Head of a Lady ..	60
Kneller, Sir G.	
Barbara Villiers, Duchess of Cleveland ..	258
Sir Spenser Compton, Earl of Wilmington ..	258
Kortright, Lady. Dispersal of Collection ..	258
Landseer, C. A Scotch Wedding ..	61
Landseer, Sir F.	
The Deer Family ..	128
The Hunted Stag ..	128
Lancré, N.	
Dancing Academy, The..	192
Fête Champétre..	192
Lawrence, Sir T.	
Charles Baring-Wall ..	191
Julia Peel, Daughter of Sir R. Peel ..	257
Miss Ogilvie, "The Age of Innocence" ..	257
Mrs. Siddons ..	61
Lawson, Cecil. "Twixt Sun and Moon ..	128

PAGE

PICTURES AND DRAWINGS—*continued.*

Leader, B. W.	
A Flowery Field, Worcestershire ..	259
An April Day ..	271
An Autumn Flood on a Welsh River..	128
Old Mill, The, Streatley-on-Thames ..	60
River Scene, North Wales ..	6
Leighton, Lord.	
An Egyptian Slinger ..	128
Golden Hours ..	125
Mehition ..	260
Pavonia ..	128
Phryne at Eleusis ..	259
Lely, Sir P.	
Duchess of Richmond, daughter of Lord Brudenell ..	258
Duchess of York, mother of Queens Mary and Anne ..	258
Lady Dutton Colt ..	259
Leslie, G. B. Swiss Mountain Scene ..	198
Lewis-Hill, Mrs. Dispersal of Collection ..	127
Linnell, J., Senr.	
Barley Field, The ..	128
Haymakers ..	163
Mountain Track, The ..	127
Lloyd, Stuart. The Evening Glow ..	198
Lucas, Desiré. Saying Grace ..	259
Lucas, J. Seymour. St. Paul's: The King's Visit to Wren ..	259
Mabuse. Jean Condolet ..	191
Macallum, H. Landing Long Lines ..	260
Macclise, D. Alfred the Saxon King ..	128
Maes, N.	
Philosopher seated at a Table..	259
Portrait of a Princess of the House of Orange ..	61
Maris, W.	
A Marsh Land ..	259
Cattle in a Meadow ..	260
Marshall, Ben. A Sportsman ..	193
Marshall, Mr. H. D. Dispersal of Collection ..	198
Massey-Mainwaring, Hon. W. F. B. Dispersal of Collection ..	60, 127, 258
Matsys Quentin. Louis XI. of France..	61
McTaggart, W., R.S.A. Children in a Harvest Field ..	192
Meissonier, J. L. E.	
L'amateur d'Estampes ..	128
Le Fumeur ..	60
Memling, Hans. The Madonna ..	191
Mieris, F. Portrait of a Gentleman ..	61
Millais, Sir J. E.	
Flowing to the River ..	128
Jessica ..	192
Molenaer, Jan. Interior of a Barn ..	193
Moore, Albert.	
Lightening and Light ..	128
Waiting to Cross..	128
Moore, H. Lowestoft Boats running in a Breeze ..	128
More, Sir A. Portrait of a Lady ..	61
Morland, G. Farmyard Scene with Rustic Courtship ..	61
Muller, W.	
Little Waders ..	128
View of Corfu ..	259

Index

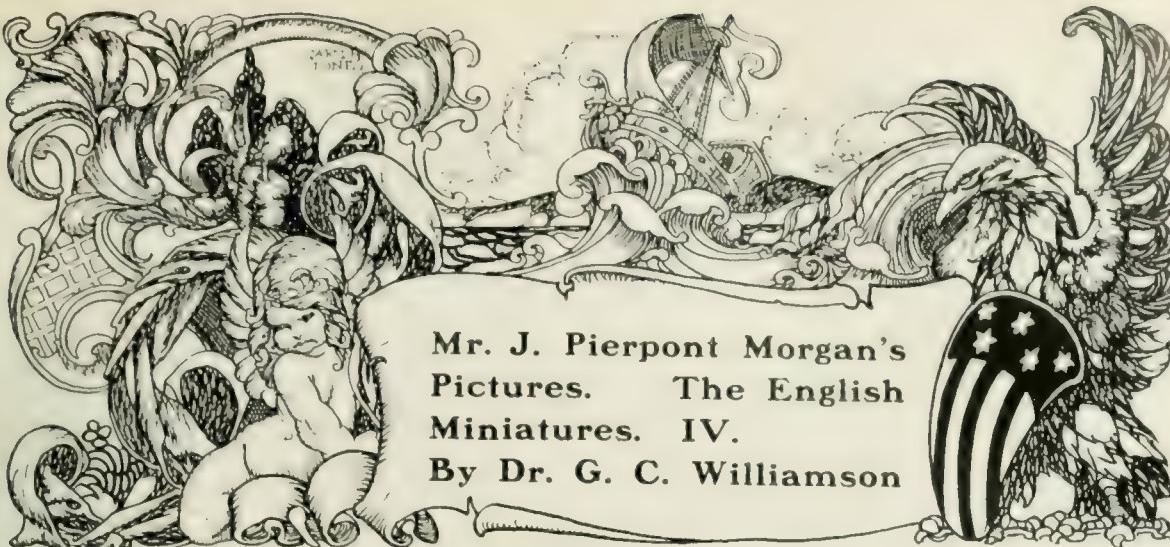
PICTURES AND DRAWINGS— <i>continued.</i>		PAGE.	PICTURES AND DRAWINGS— <i>continued.</i>		
Nason, P.	Duchess of Tyrconnell	258	Russell, J.	Captain Harvey	
Neuhuys, A.			Ruysdael, J.		
Maternal Care	...	192	A Chateau among Trees, Winter	120	
The Letter	...	192	River Scene	64	
The Little Nurse	...	259	Ruysdael, S.	River Scene	129
Nicol, Erskine.			Scott, S.	Northumberland House	127
Kept In	...	60	Shannon, J. J.	Madge	260
Village Politics	...	60	Shayer, W., Senr.		
Northcote, J. John, Viscount Hinton, afterwards Earl Poulett	...	128	A Highland River Scene	259	
Opie, J. Miss Jane Porter	...	259	Gipsy Encampment	178	
Ostade, A. An Alchemist seated in his Laboratory	...	259	Peasant and Children	66	
Ostade, I. The Inn Door	...	258	The Farmer's Team	259	
Ouwater, I. A Pair of Views in a Dutch Town	...	128	The Timber Wagon	128	
Panini, P. Hananaki surveying the Ruins of Rome	...	127	Simpson, Mr. R. Dispersal of Collection	191	
Pater, J. B. The Seasons	...	193	Stanhope, R. Spencer. Resurrection Morning	260	
Perugini, C. E. The Loom	...	260	Stanfield, C. Near Sepolina, Lago di Como	128	
Peters W. attributed to. Portrait of a Young Lady	...	128	Stark, J. A Common near the Coast	259	
"Phiz." The Trial Scene in the "PICKWICK Papers"	...	63	Steen, Jan.		
Prout, S. Malines	...	60	An Interior with Peasants and Still Life	259	
Raeburn, Sir H.			Two Figures in a Harbour	259	
Dalrymple, Lady, wife of Lord Hailes	...	258	Stone, Marcus.		
Hart, Mrs., daughter of Sir J. Montgomery	...	258	Bad News	128	
McGregor, Major Robert	...	258	Strudwick, J. M.		
Montgomery, Sir James, Lord Chief Baron of the Court of Exchequer	...	61	Elaine	260	
Patterson, Mr. J., Engineer	...	257	Evensong	260	
Portraits of a Gentleman and his Son	...	260	Passing Days	260	
Rattaille. Landscape	...	128	The Ramparts of God's House	260	
Reynolds, Sir J.			Stubbs, G. Mr. and Mrs. Saltonstall and Daughter	259	
Barker, John, of Lowestoft	...	259	Tadema, Sir Alma. Pomona Festival	260	
Bligh, Captain	...	127	Teniers, D.		
D'Aeth, Sir Narborough	...	193	Interior with Peasant Woman	259	
Dunk, George, Earl of Halifax	...	129	Le Buveur Flamand	61	
George, Earl of Tyrconnel	...	258	Woman Lighting a Pipe	61	
Musters, John, of Colwick	...	258	Terburg, G.		
Portrait of a Gentleman	...	62	Courtyard of a Blacksmith's Shop	62	
Portrait of a Lady	...	257	Lady and Gentleman taking Wine	259	
Ross, Admiral Sir John Lockhart	...	61	Lady in Grey Dress	61	
Rhodes, Mr. Fairfax. Dispersal of Collection	...	259	Tintoretto. Christ Washing the Disciples' Feet	192	
Ribera. The Peasants' Offering	...	62	Troyon, C. La Forêt	192	
Richardson, T. M. Como, from the Milan Road	...	127	Turner, J. M. W.		
Richmond, Sir W. B. The Vale of Sparta	...	128	Grand Classical Landscape	61	
Riviere, Briton. Faithful unto Death	...	260	Smugglers attacking Colonel Mannerin's House	127	
Romney, G.			Valley Scene	192	
Bruce, Mrs. Patrick Craufurd	...	259	Van Beers, J.		
Head of a Young Boy	...	191	Dutch Galliots	61	
Henrietta Gertrude, daughter of Sir Ch. Hotham	...	257	Mélancholic	128	
Portrait of a Lady (Mrs. Hansard)	...	193	Van de Velde, W. View from the Shore looking Seaward	61	
Portrait of a Young Girl	...	61	Van der Helst, B. A Group of Six Councillors	127	
Rossetti, D. G.			Van der Neer, A.		
Dante at the Bier of Beatrice	...	260	A Moonlit Landscape	257	
Proserpine	...	260	A River Scene	258	
The Bower Maiden, or Marigolds	...	128	Village Scene	61	
Veronica Veronese	...	260	Van Dyck, Sir A.		
Roybet, F. The Bravo	...	192	Duchess of Croy	61	
Royden, Mr. Joseph. Dispersal of Collection	...	127	Frances Howard, Duchess of Richmond	258	
Rubens, P. P. Woody Landscape	...	259	James Stuart, Duke of Richmond	258	

Index

	PAGE		PAGE
PICTURES AND DRAWINGS <i>continued.</i>		POTTERY, PORCELAIN, AND CHINA <i>continued.</i>	
Van Ostade, A. A Beggar-man standing under an Archway ..	162	Chelsea.	
Van Scorel, J. attributed to. Salvator Mundi ..	191	Bowl	167
Van Tol, J. Interior	193	Ecuelle Cover and Stand	65
Velasquez. Queen Mariana, Wife of Philip IV. of Spain	250	Vase	197
Verboeckhoven, E.		Chinese.	
Ewes, Lamb, and Poultry	162	Egg-shell Lanterns	263
Peasant driving Sheep, etc.	162	Figures	263
Peasant Woman and Boy driving Cattle, etc... ..	162	Mandarin Jars	65
Vernon, Mr. J. Y. V. Dispersal of Collection..	7	Powdered-blue Bottles	263
Veronese, P. Mars, Venus and Cupid ..	259	Vases and Covers and Cistern	131, 197, 263
Veyrassat, J. Gathering the Crop	259	Derby-Chelsea Tea Service	181
Vincent, G. (attributed to). View of St. Paul's ..	7	Dresden.	
Vokins, Mr. Wm. Dispersal of Collection ..	60	Figures and Groups	65, 131, 197, 198, 263
Watts, G. F.		Vases, and Covers and Beakers	65, 196
All the Air a Solemn Stillness holds	128	German 17th Century Cup or Nautilus Shell ..	196
Ariadne in Naxos	128	Gill, Mr. Robert T. Dispersal of Collection ..	167
By the Sea	128	Gubbio Plaque	163
Carrara Mountains from Pisa	128	Hochst Vases and Covers	197
Daughter of Herodias	128	Imrie, Mr. William. Dispersal of Collection ..	263
Escaped	128	Lewis-Hill, Mrs. Dispersal of Collection ..	131
Fireside Stories	128	Limoges Enamel Casket	264
For he had Great Possessions..	128	Louis XV.	
Genius of Greek Poetry	128	Encoignures	167
In the Highlands	128	Vases	168
Isle of Cos	128	Massey-Mainwaring, Hon. W. F. E. Dispersal of Collection ..	60, 131
Jill	128	Ming Tea-pot	263
Little Red Riding Hood	128	Nankin.	
Paolo and Francesca de Rimini	128	Bowls	131
(Attributed to). River Scene..	259	Vase	197
Sunset in Hertfordshire..	128	Nymphenburg Service, 94 pieces..	197
Waring-Ball, Mr. Charles. Dispersal of Collection	161	Patch-box of Brown Agate. French 17th Century	197
Watteau. La Contredanse	258	Plymouth Shell Stands and Dishes	65
Webb, J. View of the Thames with Chelsea Church	61	Sèvres.	
Weenix, J. Dead Hare, Game and Birds ..	120	Bust of Louis XV.	198
Wilkie, D.		Cabarats	131, 197, 263
A Sketch for the Portrait of Talleyrand	191	Candlesticks	197
Columbus explaining the Project for the Discovery of the New World	192	Figures	131, 197, 198
Wimperis, E. M. A Hilly River Scene..	127	Jardinières; Ecuelles, Covers and Stands; Seaux; Dessert Service	65, 263
Woodroffe, Mr. F. H. Dispersal of Collection..	260	Vase and Cover	131
Wouvermann, P.		Wedgwood Plaques	131
A Wooden Bridge over a Frozen River	61	Worcester.	
Figures	61	Bowl	197
Landscape	61	Dessert Service	131
Landscape with the Repose of the Holy Family	61	Tea Services	197
Wright, J. of Derby. Portrait of a Young Girl	120	Vases and Covers	131, 197
Wynants, J. Woody Landscape	127	Snuff Boxes. Various periods	65, 264
Zuccaro, F. William Parr, Earl of Essex ..	258	STATUARY.	
POTTERY, PORCELAIN AND CHINA.		French Marble Statuettes of Children	197
Battersea Enamels..	264	Peace and War	197
Chantilly Vases	197	TAPISSEY.	
		Beauvais Panels	65
		Brussels Panels	264



PORTRAIT OF A YOUNG FLORENTINE NOBLEMAN BY SANDRO BOTTICELLI
(FROM THE HAINAUER COLLECTION)
IN THE POSSESSION OF MESSRS. DUVEEN BROS.



**Mr. J. Pierpont Morgan's
Pictures. The English
Miniatures. IV.
By Dr. G. C. Williamson**

IN resuming our survey of the English Miniatures in this famous collection we must pass over such painters as Vaslet (No. I.); Sir Robert Strange; Bogle, "the little lame man, very poor, very proud, and very singular"; Joseph Saunders, whose miniatures are often given to Smart; Priscilla Wright (No. li.), who married a solemn, melancholy painter who insisted upon his wife painting all her work in a very dull key, and eventually committed suicide; Benjamin Arland and others, and come on to "Little John Smart." Here we cannot fail to admire the work of an extremely dexterous painter whose knowledge of the anatomy of the face was quite wonderful, and whose exquisite treatment and refined scheme of colouring is worthy of the closest scrutiny.

His portraits are not those which attract instant attention—they are so quiet and reticent in their colour scheme (No. iii.)—but once noticed, the miniatures of this little simple, devout artist, who belonged to

the curious Society of Sandemanians, will always be greatly sought for by those who appreciate beauty.

As a rule these miniatures are very tiny, but Mr. Morgan has one of an unusually large size, representing Dr. Anderson, an eminent botanist, responsible for the introduction of sugar cane, American cotton, and the English apple-tree into the province of Madras. There are several other dainty works by John Smart well worth careful study in the Pierpont Morgan cabinet.

One of its greatest treasures is the only miniature which can with any sense of probability be attributed to Hoppner (No. liii.) It bears his name on its reverse, in handwriting believed to be that of the artist, and certainly closely resembling it. The Countess of Exeter, whose portrait it is, was undoubtedly painted by Hoppner, and a stipple print was made from the picture.

The miniature before us is not an exact copy of



NO. I.—THE DUCHESS OF LEINSTER BY LEWIS VASLET



NO. LI.—SIR C. N. LAWES BY PRISCILLA WRIGHT

that print, but very closely resembles it, and as there has always been a tradition that Hoppner on one occasion turned his attention to miniature painting, there seems little reason for questioning the accuracy of the statement which for a long time has attributed this characteristic work to him.

We now come to Cosway, and an embarrassment of riches is set before us, in the drawers holding this famous collection. Undoubtedly the most important miniature is that representing Madame Du Barry (No. liv.), perhaps one of the most wonderful works Cosway ever painted. It has been called an unfinished miniature, and so to a certain extent it is, but all that



No. LIII.—LADY OAKLEY
BY JOHN SMART

is necessary for understanding the character of the fair lady, and for appreciating both the beauty of her countenance and the dexterity of the artist, is there, and, therefore, the portrait is finished.

It reveals an exquisite face, full of charming and refined fascination, perhaps not the face of a good woman, but undoubtedly the features of a very charming one, and all the ability that Madame Du Barry possessed to win her way and obtain her purpose are perfectly revealed to us in this marvellous sketch. It is small wonder, indeed, that this miniature when sold at Christie's created marked enthusiasm and fetched the highest price up to that time ever obtained for any work by Cosway.

The moment the cabinet is examined, this portrait



No. LII.—LADY OAKLEY
BY JOHN SMART

Willoughby de Eresby and her son, Lord Gwydyr, when quite a tiny boy. This was given by Lady Willoughby to her solicitor, as an expression of her gratitude to him for having successfully carried through a very complicated piece of business in respect to the title deeds of a property known as Gwydyr Castle, which now belongs to the Earl Carrington, K.G.

A portrait of Mrs. Parsons (No. lv.) came from the Lawrell family and had been for years kept away from the light, shut up in a close-fitting gold locket. It has, therefore, retained its original colouring to a very extraordinary extent, and the blue dress which the lady is wearing, and the blue velvet trimming her



No. LIV.—MADAME DU BARRY BY RICHARD COSWAY, R.A.

Mr. J. Pierpont Morgan's Pictures

hat, with feathers of the same colour, seem to be in a state of as perfect brilliance as when the miniature was first painted. A little lower down, there are two portraits which have more than ordinary historical value—those depicting Mrs. Fitzherbert (No. lvi.) and the Prince Regent. They came into the possession of one of the witnesses of the Prince's private marriage, and were given to him as a memento of that occasion. On the back of Mrs. Fitzherbert's miniature was a lock of the Prince Regent's hair, and a smaller lock of Mrs. Fitzherbert's hair adorned the reverse of the portrait of her husband.

The Prince Regent is very well represented in the collection of Mr. Pierpont Morgan, who owns, for example, the delightful portrait of His Royal Highness in black and orange fancy dress (No. lvii.), at one time in the Joseph collection. There is also an excellent portrait of the Prince in uniform from the Whitehead collection, and a very well-known



NO. LXII.—LADY BERWICK
BY RICHARD COSWAY, R.A.
THE LAST MINIATURE HE PAINTED



NO. LXI.—LADY JANE GORE

BY RICHARD COSWAY, R.A.



NO. LXIII.—THE HON. MRS. BROWNLOW NORTH
AND HER SON
BY RICHARD COSWAY, R.A.

miniature representing him in grey and pink fancy dress, set in a contemporary pearl frame surmounted by a royal crown.

Besides the Prince Regent, there are portraits of Frederick, Duke of York, and Edward, Duke of Kent; of Augustus, Duke of Sussex, and his wife, Lady Augusta Murray, the last-named having been in the famous Truro collection, sold at Christie's in 1893. Then there is a portrait of Princess Frederica, the daughter of the King of Prussia, wife of the Duke of York; another of Princess Charlotte when a child; and a large one giving a half-length figure of Prince Leopold, her husband, who afterwards became King of the Belgians.

Of famous beauties, we must mention the portraits of Jane, Duchess of Gordon; Georgiana, Duchess of Devonshire; Elizabeth, Countess of Derby; Lady Hamilton (No. lviii.); Lady Elizabeth Foster, afterwards Duchess of Devonshire; Lady Duncannon, Lady Abingdon, and Lady Eglinton (No. lix.), the last-named being a magnificent



NO. LXV.—EDWARD, THIRD
EARL OF DERBY, AND HIS
SISTER CHARLOTTE AS CHILDREN
BY RICHARD COSWAY, R.A.



NO. LV.—MRS. PARSONS
BY RICHARD COSWAY, R.A.



NO. LVII.—THE PRINCE
REGENT IN FANCY DRESS
BY RICHARD COSWAY, R.A.



NO. LIX.—ELEANOR, COUNTESS OF EGINTON
BY RICHARD COSWAY, R.A.



NO. LX.—ANDREW STUART OF CASTLEMUIR
BY RICHARD COSWAY, R.A.



NO. LIII.—LADY HAMILTON
BY RICHARD COSWAY, R.A.



NO. LVI.—MRS. FITZHERBERT
BY RICHARD COSWAY, R.A.

Mr. J. Pierpont Morgan's Pictures

miniature of unusually large size.

This list by no means exhausts the treasures of the collection as regards the works of Cosway, for there are admirable portraits of Lord Stowell, Mr. Andrew Stuart (No. lx.), Sir Walter Scott, Sir William Twysden, Jane Carwardine, the great friend of Frances Reynolds and pupil of Ozias Humphrey, Mrs. Dawson Damer, the sculptor, and Lady Jane Gore, afterwards Lady Jane Loftus (No. lxi.).

A particularly interesting miniature is the one of Lady Berwick (No. lxii.), painted by Cosway when he was seventy-six years old, the last work he ever executed. Long before this miniature was painted he had given up the active exercise of the profession, but Lady Berwick, a person of specially charming expression and of considerable fascination, pleaded with him so earnestly that he yielded to her persuasions, and, though so old a man, consented to paint her portrait, declaring that it would be the last that he should ever execute. He lived for more than four years after it had been painted, but, declaring that his hand had lost its cunning, he held firmly to his resolution, and the little circular portrait, therefore, has a peculiar interest all its own. Apparently he intended painting a much smaller portrait than at present exists and changed his mind as the work went on, for the ivory is pierced out on either side, and it would appear as though his interest in the portrait had increased after he had commenced it.

The miniature by Cosway which is generally the subject of special admiration on the part of those persons who are privileged to examine the cabinet,



NO. LXVI.—A LADY AND CHILD (NAME UNKNOWN) A DRAWING IN SILVER POINT BY RICHARD COSWAY, R.A.



NO. LXIV.—HENRY, PRINCE LUBOMIRSKI, AS A CHILD BY RICHARD COSWAY, R.A.

is a large one representing a fair lady whose name is unknown. She is so beautiful that it seems peculiarly sad that her name cannot be identified, but it would look as though there was some reason for the mystery.

At the back of the portrait was a piece of parchment on which Cosway has written his name in his usual pompous manner, with the date, 1806, and the place, London, where he painted it. It is not often that he adds these two facts, but beyond the inscription there appears to have been a further one in the same handwriting, and from the general structure of the letters it looks as if the lady's name was contained in this further inscription. Part of it, however, has been carefully erased, and the remainder is now undecipherable.

Who knows what romantic story may not be wrapped up in this puzzling enigmatic description.

A great many of the miniatures by Cosway in Mr. Morgan's collection are signed works, including the portrait of the artist himself in fancy costume, an exceedingly delightful one of Mrs. Brownlow North and her son (No. lxiii.), and a charming portrait of that unfortunate Countess of Salisbury who was burned to death in 1835, when the west wing of Hatfield House was destroyed.

There are one or two pleasing portraits of children—Henry, Prince Lubomirski (No. lxiv.), and Lord Derby with his sister, afterwards Lady Charlotte Penrhyn (No. lxv.)—and the series is fittingly closed with two of the artist's pencil sketches and one exquisite drawing in silver-point (No. lxvi.), the latter having been contained at one time in a green leather pocket-book lined with pink silk, the property of the artist.



By Leonard Willoughby

Part II.

"Through this wide opening gate
None come too early—none return too late."

HOSPITABLE words indeed—typical of the owners of The Hendre—with the healthy ring of a true West Country welcome about them, such as is ever extended to all who visit this "Old Home." These words were placed over the entrance gates to Lord Llangattock's beautiful park, to which he is so devoted, on the occasion of the visit of the Prince and Princess of Wales. Both the Prince and Princess were then much interested in seeing the many treasures collected within The Hendre, while the Prince—as a sailor—was naturally specially engrossed with the Nelson relics, which have been collected and tended with such care by Lady Llangattock herself. During this memorable

visit, some of Nelson's beautiful china, glass, and plate was used by Their Royal Highnesses, while a large three-handled silver loving cup, given by some inhabitants of Monmouth to Nelson in 1802, was used to drink the last parting toast on the conclusion of the Royal visit. The Nelson relics, together with some belongings of the gallant Prince Charles Edward, are kept in the long corridor leading to the great Cedar library. Here also are many other interesting objects which I shall describe, but which will probably interest the reader more if I first say a word as to Lady Llangattock's ancestors.

Lady Llangattock was a daughter of Sir Charles Maclean, of Duart and Morvern, 9th Baronet and Chief of the Clan. The family is a very ancient one, and traces its



LORD LLANGATTOCK'S FATHER AND HIS TWO SISTERS
BY HARLOWE



OLD ENGLISH BRONZE FIGURES

descent from Avonaghus Turmhi Teambrach—a powerful Monarch of Ireland—to Fergus I., King of Scotland.

In 1632, Sir Lachlan Maclean was created first baronet of Morvern. He was greatly attached to Charles I., and participated in the triumphs of the great Marquess of Montrose. The second baronet fell fighting at Inverkeithing in 1651—under the Royal Banner. Sir John, the fourth baronet, sacrificed all for the Stuart cause, taking a conspicuous part in the battles of Killiecrankie and Sheriffmuir, where many gallant Macleans lost their lives. Sir John's property was unhappily forfeited in consequence of his loyalty to the Stuarts. Despite this the attachment of the powerful Clan Maclean to the Stuart cause never wavered, and was once more shown in 1745, when Prince Charles Edward made his attempt to regain the throne of his forefathers. It was then that 500 Macleans flocked to his standard, led by Charles Maclean of Drimnin. Sir Hector Maclean, Chief of the Clan, who was hastening from France to Edinburgh to take his proper place as

leader, was treacherously detained on his way, and suffered two years' imprisonment in the Tower of London. At Culloden, the Macleans at one time routed the left wing of Cumberland's army, but were themselves eventually overwhelmed by numbers. They lost heavily, while Charles of Drimnin and his son fell on that fatal day. Thus the attachment and loyalty of the Clan to the House of Stuart has lost the family much, as well as their ancient possession in the Island of Mull.

Their Castle of Duart is still standing in its commanding position on that island; while on the Island of Iona the tall Cross still stands—a perfect specimen—marking the burial place of the Macleans. It is extremely interesting to know that it was through one of these Macleans that the wreck of the Spanish ship in Tobermory Bay came about. This is the wreck about which so much interest has recently been aroused concerning the diving operations, in the hopes of recovering the supposed treasure on board. As these operations are to be continued this year, it may be of interest if I give the story of



ALEXANDER AND DIOMENES

FLEMISH TAPESTRY PANEL

the blowing up of the "Florida," which, in 1588, was one of the scattered ships of the Spanish Armada, and is known to have contained much treasure. Having been forced into Tobermory Bay in Mull, the commander, Don Fareija, sent peremptory orders to Duart Castle requesting Sir Lachlan Maclean to supply his ship with provisions. His mandate not meeting with ready attention, he threatened to help himself. This speedily roused the ire of proud Sir Lachlan, who promptly sent an answer that "the wants of the distressed strangers should be attended to when they had learned more courteous behaviour, for it was not the custom of the Chief of Maclean to pay ready attention to wants of threatening

beggars." The Don thinking it wiser to show a more conciliatory spirit if he was to obtain the desired provisions, thereupon promised payment for such as might be supplied to him. Sir Lachlan then made a contract in return for allowing the admiral to obtain supplies, by which he was to have the assistance of a hundred soldiers from the "Florida" to help him engage in some local hostilities against the Clan Macdonald.

Having obtained the necessary men and duly vanquished this clan, Sir Lachlan received an urgent message from the Don, requesting him to send back the Spanish soldiers to the ship. Sir Lachlan seeing that the Don intended sailing off without first settling with his people



SPANISH SILVER PLATE

The Hendre Collection

for the provisions by them supplied, remonstrated with him, and pointed out that it was not the custom of Scotchmen to break their plighted word. The Don thereupon promptly promised satisfaction before leaving, but Sir Lachlan mistrusting him, detained three of the principal Spanish officers as hostages. With the remainder he sent his brave young kinsman, Donald Glas, son of Maclean of Morvern, to receive from the admiral an adjustment for the demands of the people. The moment Donald was on board, he was disarmed and made prisoner. Exasperated at this treachery, he determined to punish the Don himself even though his revenge

people. I also find that frequently an Englishman—perhaps the owner of a great house full of priceless objects which have descended to him by inheritance—is in entire ignorance of the value or history of his, perhaps, priceless heirlooms. He can tell you everything about a horse, hound, or gun, or even the name of every part of a motor car, but of his valuables he knows and appears to care but little. Now a Scotchman will know all about his belongings, and will tell you with pride and pleasure the history of, and probably weave an interesting romance round, each object. An Englishman, on the contrary, will very often avoid the subject, and this, partly I think,



ILLUMINATED MISSAL.

should cost him his own life. Finding his cabin, where he was confined, in the vicinity of the powder magazine, he found an opportunity in the night to lay a train of gunpowder. This he lighted, with the result that the vessel, with 300 souls, was blown sky-high. So tremendous was the explosion that it is said the cook was blown right on to the shore of Mull! Anyhow, to this day the place is called "Cook's Creek." Amongst Lady Llangattock's treasures in the corridor is a piece of wood of this identical ship, also a cannon ball, both of which were recently brought up by the divers in their search amongst the Creek for the lost treasure.

It is curious, but true, that Scottish families as a rule are much more *au fait* with, and take a deeper interest in their family pedigrees, possessions, and deeds of their fore-elders than do most English

because he really knows so little about his valuable works of art, and is frightened or ashamed of betraying his ignorance.

In describing the contents of the newer portion of The Hendre, I must start with the long corridor, which begins immediately on the left of the front entrance. The first object of notice amongst others here is a charming boulle table with eight legs and stretchers. Immediately above this is a quaint piece of Elizabethan needlework about 5 feet in length. It is supposed to represent the subsidence of The Flood in Wales, and depicts mountains and churches looking very miserable and damp, also a dove flying with olive branch in its beak. It is a very valuable piece of work. Near to this is the casket presented to Lord Llangattock on the occasion of his receiving the

"Freedom" of Monmouth. It stands on a very beautiful Louis XVI. commode, one of the most valuable pieces of furniture in the house. It is marqueterie with chased ormolu embellishments and escutcheons and marble top. Another valuable chest here is Jacobean, and has carved panels with ivory inlay. Most of the chairs are Jacobean, and have elaborately carved backs and legs, while two Prie Dieu chairs are of carved Italian work. There is a quantity of china and some armour on the walls as well as some good pieces of Flemish tapestry. Among the china are two very tall

tapestry is a very fine piece of Flemish work, and occupies all of the north wall, excepting the doorway to the smoking room. The subject depicted is *Diogenes and Alexander*. It is in excellent preservation, and measures some 14 feet in length. The doorway to the smoking room has on either side very handsome carved Ionic fluted wooden pillars with a lintel of carved perforated oak and a gilt background. In glass cases are fetishes and all sorts of curios from the Congo, and on a table are a number of old cannon balls and round shot, found in the neighbourhood of The Hendre.



CARVED OAK BEDSTEAD DATED 1845

Oriental vases, nearly 4 feet high, and some large Sèvres pots with deep blue background. A nice old carved oak settle faces the entrance door to the billiard room. This part of the corridor is lighted by windows in which are some curious and rather weird subjects in stained glass. The billiard room is divided from the corridor by a fixed and carved painted glass screen reaching from floor to ceiling. There is an effectively moulded ceiling to the billiard room, and one or two interesting pictures, amongst which is one by W. Owen, R.A., of Mr. and Mrs. John Rolls, the grandparents of Lord Llangattock. It is an unfinished picture, measuring 54 ins. by 43½ ins.—a most charming work—and is entitled *The Fortune Teller*. The

The smoking room, like the billiard room, looks into the quadrangle. The feature here is the splendidly made up black carved oak overmantel, which practically occupies the entire wall. Though of different periods, it is all finely carved and put together in a very clever and effective manner. On it is a quantity of Oriental china, and either end of the wall in arched recesses are the yeomanry uniform, shako, swords, and sabretasche once worn by Lord Llangattock when in the Gloucestershire Hussars. In large glass cases are innumerable curios from Egyptian mummy pits, and quantities of Italian silver ornaments and jewellery, collected during Lord and Lady Llangattock's travels. There are several paintings of no particular interest, and a nice old oak chest dated 1608. Portions of

John Downman
1782



PRINCESS ROYAL, DAUGHTER OF GEORGE III.
BY JOHN DOWNMAN.
SIGNED AND DATED 1782.

(Collection of E. M. Hodgkins, Esq.)

The Hendre Collection

the walls are painted by Lady Llangattock, who is herself an artist of no mean order. The dining-room doors are close to the billiard-room, and entered from the corridor. This room faces east, and overlooks one of the carriage approaches from Monmouth. The great window at the east end, filled at the top with stained glass representing Æsop's Fables, large as it is, is fully required to light the room containing the many pictures hanging here. These are mostly family portraits of the Allens, Rolls, and the handsome family of which the late Cardinal was a member, the Vaughans. Over the fireplace is a large portrait of John Allen, whose niece married John Rolls of The Hendre, through which alliance a considerable amount of the property descended to Lord Llangattock. He is depicted three-quarter length, standing, having a most amiable countenance, and holding in his hand a letter, in a long brown coat with lace ruffles at the sleeves, and a blue velvet waistcoat trimmed with brown fur. The painting is enclosed in a beautifully carved oak surround, the date on the picture being 1691, which



MILTON'S CHAIR

scarcely tallies with the attribution to Hogarth! On the right of the fireplace is a large group of Lord Llangattock's father and two aunts, painted by Harlowe. It is quite one of Harlowe's best works, and certainly the most fascinating of his many pictures in the house. On the left of the fireplace is a full length picture, by Owen, of Mr. and Mrs. Rolls, Lord Llangattock's grandparents, so famous for their good looks.

The fireplace is very handsome and uncommon, consisting of a mantelpiece of alabaster, supported

by twisted columns of red Devonshire marble. The white lintel is let in with scarlet porphyry and onyx. On this mantel are some very beautiful sixteenth century bronzes on white marble plinths. The west wall between the entrance doors is entirely panelled in inlaid oak, and here are niches in which on occasions are displayed the celebrated old Spanish plate, which was taken from Spain, after the war, to Peru and hidden in the Mint at Lima for 200 years. There are several pieces, all elaborately chased, both oblong and round, and when fully



NAPOLION'S COFFEE SERVICE FOUND IN HIS CARRIAGE AFTER WATERLOO



MRS. ROLLS BY PIMPER

displayed make a splendid effect. A curious fire-screen of ebony and glass with brass decorations and a brass demi-horse on the top, is made from the door of a gondola. Outside the dining-room the corridor widens into a lobby, and here are some curiously carved pieces of work executed with the

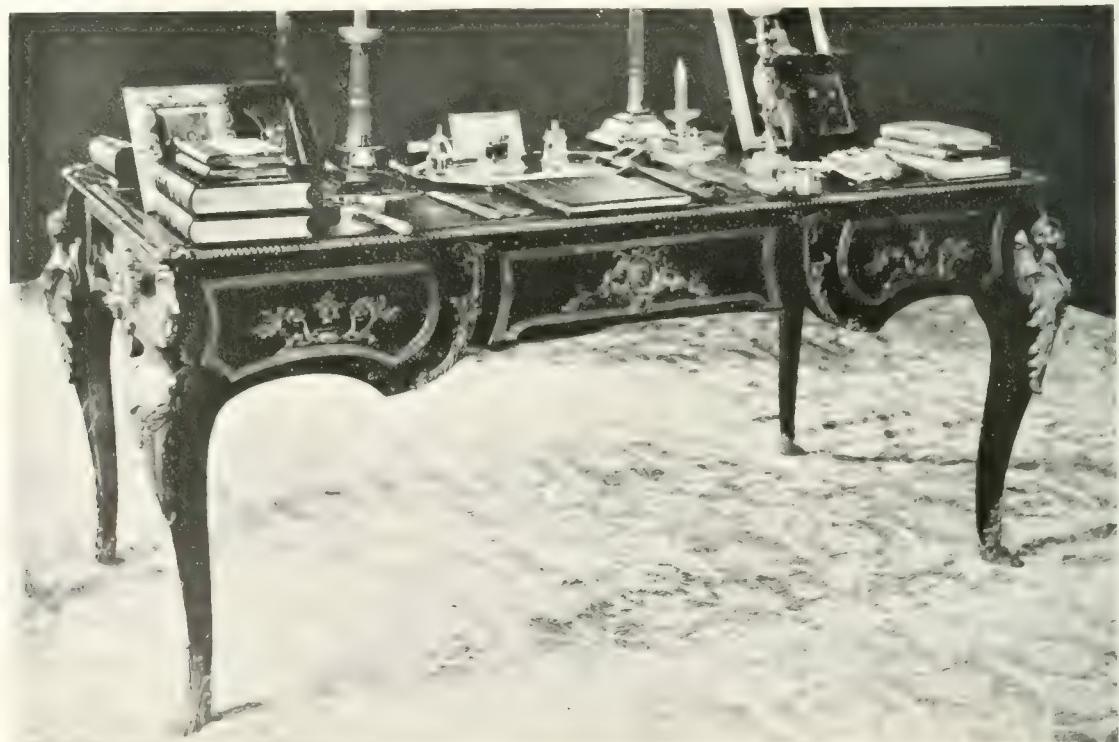
crudest of tools by Boer prisoners on the Island of Elba. Some of them are really beautifully carved, and were actually done with only a sharpened nail. From this lobby Mr. Rolls's room is entered—a charming cosy room overlooking the park. It has a carved oak mantelpiece with four Ionic fluted columns and carved bases. Two carved and very massive Corinthian columns support the mantel. The walls are covered in old Cordova leather, the pattern being vines and flowers in gold, crimson, and green. Among other interesting objects here are a nice old grandfather clock with Japanese lacquer panel, in a black and gold case—and a curious

piece of Charles I. stumpwork, in wonderful preservation, in a marqueterie frame.

The corridor from here onwards is crowded with objects which I simply cannot enumerate. But briefly I may say that up to the first turn in the corridor—a distance of some ten or a dozen yards—the walls contain over 150 pictures, including addresses and congratulations from all sorts of bodies and associations—political, Masonic, and social. In a glass case are thirty-seven gold and silver medals won by Lord Llangattock's shire horses, of which he at one time was a great breeder and with which he practically swept the board everywhere. There is a glass case with Dr. Samuel Johnson's miniature and snuff-box; Burns the poet's pen and tobacco horn, and some old cups, on one of which is engraved: "Samuel Dyer of the old Ivy Lane Club gives this cup to its Younger the Turk's Head on his election exceeding its original restriction to nine



MR. ROLLS BY PIMPER



LOUIS XV. WRITING TABLE

The Hendre Collection

members in hope that Dr. Samuel Johnson's unwillingness to go to bed as to leave it when once there may not prove a habit with members. May its Friday night meetings in Gerard Street, Soho, rival in social intercourse its moribund predecessor.

"L'Infanterie"; also a hexagon shape leather box containing the small coffee service which was taken from his travelling carriage after the great battle. This service accompanied Napoleon everywhere, both in campaigns and picnics. A curious feature of this



EBONY CABINET, SILVER-MOUNTED

Proposer Edmund Burke, seconder Sir Joshua Reynolds." Here also are such curiosities as Sir Walter Scott's walking stick; the King of Rome's gun, with its inlaid barrels and carved stock; a wooden dish, in which a missionary was eaten in a town in the Island of Fiji. It was given by Mr. Hamilton Baillie, a former Mayor of Monmouth and a great traveller. There in a glass frame is the flag, with blue background, captured at Waterloo, on which in gold lettering is "L'Empereur Napoleon—45 Regiment

service is that the cups have no handles. The set is in white china with the Imperial cypher in gold. Here, too, is the silk waistcoat, once supposed to have been in the possession of Flora Macdonald, belonging to Prince Charles Edward; also a half waistcoat, beautifully embroidered by the ladies of the Court, which was to have been completed and given to him had he come to the throne. There is his dirk and a sash worn by him, his glass and tumbler, candlesticks from his table, and a piece of

his bed curtain. It is not to be wondered at that relics of a Prince to which the Macleans were so attached should be found here, and guarded with care. An extraordinary picture here is an allegorical subject, which at one time was painted over with a landscape, and only discovered when the picture was being cleaned. It is by Van Kessel and Francken, and represents Mercury dispensing the arts and sciences. Mercury is represented in his chariot drawn by four cocks and birds flying in front. Painters, sculptors, alchemists, philosophers, musicians, and gamesters (indicated by masks, foils, bats and balls) are all

the exquisite colouring speak to the wonderful talent possessed by Cosway's apt pupil. They are among the few dated works by Plimer known after 1800. They bear the date 1804, and the artist's signature.

The Cedar Library is the last room entered from the corridor. It is magnificently proportioned, panelled from floor to ceiling in cedar, a considerable portion of which is edged with inlay of different colour. Many large windows light this room, and there is an enormous bay on the east side with great stone mullions. This is filled with stained glass, containing the Arms of Lord Llangattock, and of the Macleans,



CASSONE INLAID WITH IVORY

represented, and imps are making havoc with the instruments, while foxes represent cunning. These are but a few of the objects in this corridor, the greater part of which is filled with endless Nelson relics, sufficient indeed to deserve an article to themselves.

From this corridor Lord Llangattock's snug room is also entered. Though it has a finely carved fire surround and the most charming view across the park, this room is chiefly filled with business papers, books, and comfortable armchairs. It is a room essentially for business and also for seclusion, absolute rest, quietness, and privacy—so I will not further describe it. There are, however, two very beautiful miniatures here by Plimer of Mr. and Mrs. Rolls, the originals from which the remarkable reproductions were obtained for Dr. Williamson's work on the *Life of Andrew and Nathaniel Plimer*. The delicacy of the work and

and the arms of the town of Monmouth. Around the walls are a great quantity of valuable books on their cedar shelves. Many of the works here are County Histories and Memoirs, and there is at least one very beautiful missal. Some modern pictures of Lord and Lady Llangattock, the former painted in his peer's robes by S. J. Solomon, R.A., are placed high up in the panelling over the charming ingle-nook. The ceiling of the ingle-nook is supported by two beautiful black and white African marble pillars, and the little compartment so formed is quite a feature of the room. Of the furniture the writing-table is a superb specimen of the Louis XV. period, as will be seen by the illustration, while an ebony cabinet with silver mounts and panels to drawers is a very valuable piece of decorated cabinet work. A cassone inlaid with coloured woods and ivory, of arabesque pattern—birds, flowers and figures—and

with massive brass handles and escutcheon, is a grand specimen of this kind of work. In some glass recesses dividing the book cases are two reliquaries, with coral, lapis-lazuli, ivory and onyx inlay. The ivory figures on the one illustrated represent the Annunciation. There is also in this recess a beautiful and most valuable piece of ruby Chelsea, about 8 in. high. Another old and interesting object is a majolica pilgrim bottle of Sgraffito work of the sixteenth century. Over the fireplace is an early Flemish triptych of the Holy Family. The huge fire-dogs are of silver, boldly chased, while above the bookcases are many pieces of lily-pattern Worcester china. In another glass cupboard on the east wall is a

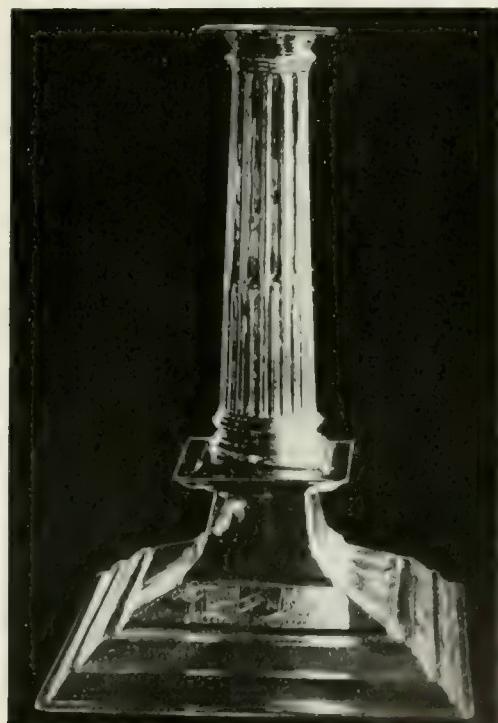


RICHLY DECORATED RELIQUARY WITH REPRESENTATION OF THE ANNUNCIATION

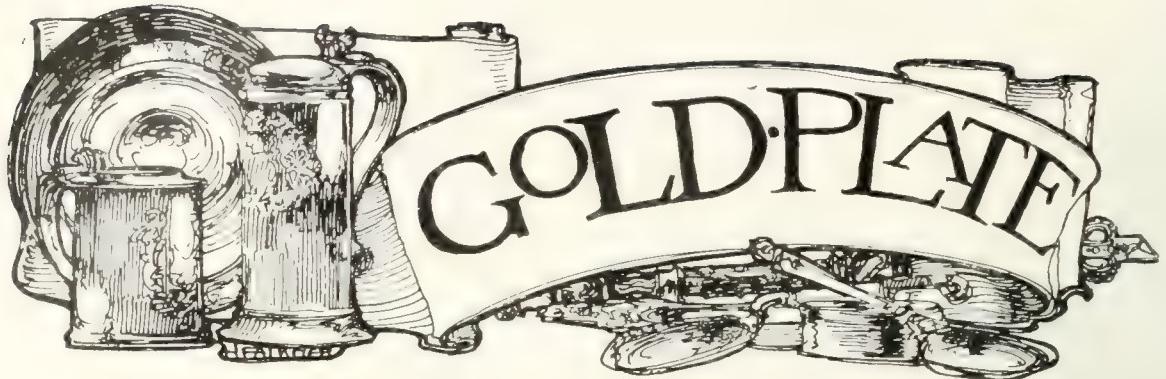
Limoges enamel, representing the *Faise Noyers*, entering the Lake, a most beautiful piece of work in a glass frame. Another valuable object is a repoussé circular-shaped rose-water dish, 18 ins. wide, the exquisite chasing depicts Gonsalvo's victories. There are drinking cups, chalices, and patens in silver of early date, and many other valuable ancient curios too numerous to mention. On the writing-table is a fluted silver candlestick in the shape of a column, with some arms upon the base, which belonged to Charles II. The chairs are of the Charles I. and II., Queen Anne, and Chippendale periods; in fact, the room is simply teeming with valuable and interesting objects.



RUBY CHELSEA VASE, 8 IN. HIGH



SILVER CANDLESTICK ENGLISH, 17TH CENTURY



The Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace

By E. Alfred Jones

IN the *Museo degli Argenti* in the Pitti Palace are preserved numerous splendid examples of the goldsmiths' art, gathered together by the great Medici family. In this article it is proposed to describe the four pieces of gold plate and one silver-gilt dish which at one time formed part of the valuable collection of Wolf Dietrich von Raitenau, born in 1559, and nominated Prince-Archbishop of Salzburg at the age of twenty-eight. His father had served under four Emperors, and his mother Helena, a niece of Pius IV., Giovanni Angelo Medici, belonged to the noble family of Graf von Hohen-Ems. In character gay and intellectual, he showed no signs of asceticism. His reign as Archbishop will chiefly be remembered for its splendour and luxury, and for his persecution of the Protestants of Salzburg. Though generous to the poor, he taxed his subjects without mercy to gratify his luxurious tastes, resulting eventually in rousing the hatred of all his people against him. For ever at strife with Bavaria, he invaded Berchtesgaden, but subsequently suffered defeat, and was captured by the troops of the Elector Maximilian. He died in captivity at Hohen-salzburg in 1617.

The form of the gold flask (No. i.) is familiar in majolica and other ware, as well as in the precious metals, throughout Italy and other countries. The entire surface of this flask, including the foot, is covered with sunk translucent enamels of great

richness and variety of colouring, dazzling like rubies, emeralds, and other precious stones, the decoration consisting of arabesques, almost extravagant in their variety, animal, bird, and plant forms, musical instruments, etc. At the sides are finely-modelled cherub masks, not enamelled. Erroneously attributed to Benvenuto Cellini, this flask is probably the work of an unknown German goldsmith of the end of the sixteenth century. In the centre are the enamelled arms of the See of Salzburg: *or a lion rampant sable impaling gules a fesse argent*. Its dimensions in centimetres are: height, not including the enamelled handle in the form of a twisted serpent, 20; greatest width, 15; diameter of foot, 7.

Though very similar in their general form, some slight variation exists in the design of the three gold bowls or cups, which from heraldic and other evidence may be assigned to the last quarter of the sixteenth century, and which are of German origin.

The cup (No. ii.) is richly but not extravagantly decorated with sunk translucent enamels of festoons, wreaths, groups of flowers—some of the enamels representing pearls and precious stones. The central device consists of a female figure in white enamel, surrounded by musical instruments of various kinds. Occupying the centre of the opposite side is the sunk enamelled shield of arms borne by von Raitenau between 1597 and 1598: *quarterly, 1-4, per pale argent and gules a fluor-de-lis pied coupe,*



NO. I. ENAMELLED GOLD FLASK

quarter, wavy d. 2 3, for pat. *vert a lion rampant gules impaling azure a hurt: a chief per pale argent a lion rampant sa. and gules a fesse argent* (for Salzburg). Introduced into the scrolled handles are caryatid figures exquisitely wrought and enamelled.

In the second cup (No. iii.) the enamelled decoration is less bold in character, and includes mainly an arrangement of festoons of laurels, with clusters of foliage suspended from winged masks, while the

decoration differs in many particulars from that of the other two cups. The centre is occupied by an oval cartouche, containing two figures drawing water at a well, supported by two semi-figures of winged females in white and blue enamel, holding festoons on which are seated parrots and other birds. From the baldacchino-like decorative detail are suspended floral groups. On the centre of the opposite side are enamelled arms exactly like those on the second



NO. II. ENAMELLED GOLD CUP

festoons are caught up by the white enamel semi-figures of females supporting the arms: *vert a goat salient or, attired sable* (for Hohen-Embs or Altemp); *a chief per pale argent a lion rampant sable and gules a fesse argent* (for Salzburg). The cartouche containing the arms is surmounted by an ecclesiastical hat *gules*, with three rows of tassels—three, two, and one—and below it is a winged cupid mask. The handles are enriched with winged unicorns, probably in allusion to one of the supporters of von Raitenau's arms, beautifully enamelled in various colours.

In the third gold cup (No. iv.) the enamelled

cup. The handles are formed of winged griffins, enamelled. The proportions of this cup are somewhat marred by the introduction of the short, weak stem between the bowl and the foot. The measurements of this cup in centimetres are: height, 11; diameter of bowl, 14½; of foot, 8. The handles of these bowls resemble the designs for toothpicks, by Le Blon. A gold bowl, sexfoil in form, with a circular foot and similar handles, the enamelled decoration throughout resembling that on these bowls, belongs to the Treasure of the Kingdom of Bavaria at Munich.

Our next illustration (No. v.) is that of the large oval rosewater dish, of silver gilt, representing the

Rap of Amphitrite, a remarkably fine example of German goldsmiths' work of the end of the sixteenth century. For some time it had been erroneously attributed to Benvenuto Cellini, but although no marks appear on the dish, its general character and craftsmanship compel us to assign it to an unknown Augsburg craftsman of the end of the sixteenth century. In the bossed up oval umbilicus, with guilloche border, are the arms of Wolf Dietrich von

DOMINI—for Bertoldo Farnese. (3) The device of the famous St. Carlo Borromeo, Archbishop of Milan, 1538-84, a stag transpierced by snakes, running in a stream issuing from the mouth of a mask upon a rock; UNA SALUS. (4) The sign of Capricorn, namely, a monster having the forepart of a goat and the tail of a fish, grasping between its legs a globe and a rudder; upon its back a cornucopia; FIDEM FATI VIRTUTE SEQUEMUR—the device and motto of Cosimo I. de'



NO. III.—EMBOSSED GOLD CUP.

Raitenau, embossed and chased, *quarterly, 1-4, or a lion rampant queue fourchée, gules, impaling gules a fesse argent* (for the See of Salzburg), lion and unicorn supporters. On the border are eight cartouches, separated by a rich arabesque design, containing the devices in repoussé, and engraved mottoes of illustrious Italian families, namely (1) a three-masted ship on the sea, blown upon by the conventional representation of the wind, a cloud with a head on it; motto: DURATE—the device of Cardinal Antonio Perrenot de Granvelle, 1517-86. (2) A tower rising out of the sea, blown upon by conventional representations of the wind; NOMEN

Medici, Grand Duke of Tuscany, 1519-74. (5) This device is that of Ferrante Caraffa, Marquis of Santo Lucito—a three-stalked plant in flower, standing out of a river leaning towards the sun shining above it: a city upon the bank in the distance; sic DIVA LUX MIHI. (6) Two anchors erect, conjoined by a scroll inscribed, HIS SUFFULTA—the device and motto of Isabella da Correggio. (7) Upon the face of a rock rising from the sea, an open shell containing a pearl, the sun shining above; HIS PERFUSA—the device of Nicolo Bernardino San Severino, Prince of Bisignano, Duke of San Marco and San Pietro in Galantina. (8) A monster with the forepart of a calf and the

tail of a 'fish, swimming in the sea, behind it a rock issuing from the waves; motto, SIC QUIESCO—the device of Luigi Gonzaga, Duke of Nevers. The second device appears on some coins issued by the Prince-Archbishop in 1593 to pay the troops

in his service during the war against the Turks. The following Medici—Borromeo—Hohen-Embs pedigree illustrates the relationship of some of the arms and devices, and also accounts for the presence of this splendid gold and silver plate in the Pitti Palace.

Lineal of the Medici, or Borromeo, family, showing the Medici of Florence.

Giovanni Giacomo,
Marquis of Marignano,

Giovanni Angelo,
Pope Pius IV.

Margaret = Gilberto Borromeo,
Count of Arona.

Clad. Wolfgang Dietrich
Count of Hohen-
Embs, in Alsace.

Federigo Borromeo,
Count of Arona,
Duke of Camerino.

St. Carlo Borromeo,
Archbishop of Milan.
Hortensia Borromeo =
Giacomo Annibale,
Count of Hohen-
Embs.

Marcus Sitticus,
Cardinal von Hohen-
Embs, Bishop of Cas-
sano, 1560-61, Bishop
of Cagliari, 1562.

Helen = Johann
Wernher
von
Raitenau.

Marcus Sitticus von Hohen-Embs,
Prince-Archbishop of Salzburg, 1612-19.

? son
Wolf Dietrich von
Raitenau, Prince-
Archbishop of Salz-
burg, 1587 - 1612,
when he resigned.



NO. IV.—ENAMELED GOLD CUP.



No. V. ROSEWATER DISH. SHAVER GHALI



Some Old Ming Porcelains. Part II. By Mrs. Willoughby Hodgson

AMONGST surviving examples of the art of the old Ming potter, none are more varied and interesting, both as regards form and decoration, than the vases which are enamelled in colours over glaze. There are certain peculiarities of body and decoration which mark them and which should always be looked for as sure tests of identity.

To begin with, the colour of the body, when compared with later bodies, will be found to have a grey tinge: it is thick and heavy and is invariably pitted, whilst the glaze is curiously iridescent. The base of many pieces is unglazed, and when this is the case, there will generally be found a splash or spot of bluish white glaze somewhere upon the unglazed surface. When the whole surface at the base is glazed, it is often ridged and shows distinct radiations from the centre.

These vases were usually decorated in

"five colours" or "three colours," and are classed as "*famille verte*," the colours being blue underglaze, red, green, yellow and aubergine. It has frequently been asserted that during the Ming dynasty blue was invariably used *under* the glaze, and that if

this colour appears over glaze it is a sure sign that the piece so decorated belongs to a later period. Quite recently I have seen two pieces of porcelain with all the characteristics attributed to old Ming, in which the blue appears with other colours as are *over* glaze enamel; but whereas the blue enamel of the Ch'ings is pale in tone and of a vitreous appearance, that employed upon these specimens is dull, heavy, slatey, and of uneven surface, resembling thick, unvarnished paint. From this I gather that attempts were made during the Ming dynasty to use blue as an overglaze enamel, but that it



No. I.—VASE WITH BROAD EXPANDING MOUTH
DECORATED IN UNDERGLAZE BLUE AND GREEN RED AND
YELLOW ENAMEL. WANG. HEIGHT 44 INCHES



CYLINDRICAL VASE WITH
STANDS AND BASE OF
FLOWERS AND FRUIT
HIGH 18 INCHES MING
FROM MR. W. R. CHAMBERLAIN'S
COLLECTION



VASE DECORATED WITH CONFINED
LION FLOWERS AND PEACOCK
AND WITH LUMINESCENT
KERTA
HIGH 10 INCHES MING
FROM MR. W. R. CHAMBERLAIN'S
COLLECTION



OVAL FORM MING CINGER LAR DECORATED
WITH FIGURES IN UNDERGLAZE RED
AND OVERLAY GLAZES
HIGH 15 INCHES
FROM MR. W. R. CHAMBERLAIN'S
COLLECTION

Some Old Ming Porcelains

was not considered sufficiently satisfactory to be generally employed.

A distinguishing feature of the Ming overglaze enamels is the beautiful red which was used. We hear a great deal about the wonderful coral and other reds of the Yung-chén and Ch'ien-lung periods, but the rich blood red which is such a distinctive note in the decoration of these vases had never been surpassed. It is sometimes used in two shades on flags and banners where the darker is employed as a border. The green enamel is also used in two, and

during the early part of the reign of K'ang-hsi, for I notice that upon some vases which seem to belong to the transition period between the two dynasties the red clouds are in evidence, but that the colour used is of a lighter shade than that employed upon older specimens. In our first colour plate we have typical and very fine specimens of Ming vases enamelled in colours, which were brought by their owner from the interior of China some years ago. The one on the left shows an interior and figure scene, and on the reverse side a space is filled in



NO. II.—SMALL SCREEN DECORATED IN BLACK ENAMEL, WITH PRUNUS TREE BLOSSOMS, AND INSCRIPTION
IN WHITE. FROM MR. J. S. MAYNARD'S COLLECTION

sometimes three shades, the deepest being a rich cucumber green.

Yet another peculiarity of this class of porcelain is the introduction of clouds into the scheme of decoration. These may be noticed on most of the large ginger jars, vases, and brush holders. Sometimes they might be described as banks of stormy-looking clouds forming a background to some landscape or figure scene in underglaze blue of varying shades, but there are other cloud forms which are, if anything, more characteristic, and which are composed of lines and circles pencilled in dark red. These will generally be found to fill up portions of the reverse side of some piece upon which figure and landscape scenes are painted. This particular kind of red cloud decoration is, I think, peculiar to this class of porcelain of the Ming dynasty, but it may also have been used

with the red cloud decoration which I have described. Round the shoulders is a band of conventional flowers and foliage in red and green enamel and underglaze blue. This particular flower pattern may frequently be met with on these vases. Another point to be noted is that wherever a landscape occurs, a deep red or a yellow sun or moon will generally be seen overhead, as in the picture adorning the wall in the scene depicted.

The vase in the centre illustrates a most pleasing form of decoration, consisting of conventional flowers and foliage, amongst which the Lion of Korea disports himself. There is a boldness of outline and execution, and a richness of colouring about this piece, which makes it a very charming and desirable specimen.

The vase on the right shows a tall, cylindrical vase in "five colours," the underglaze blue being used for

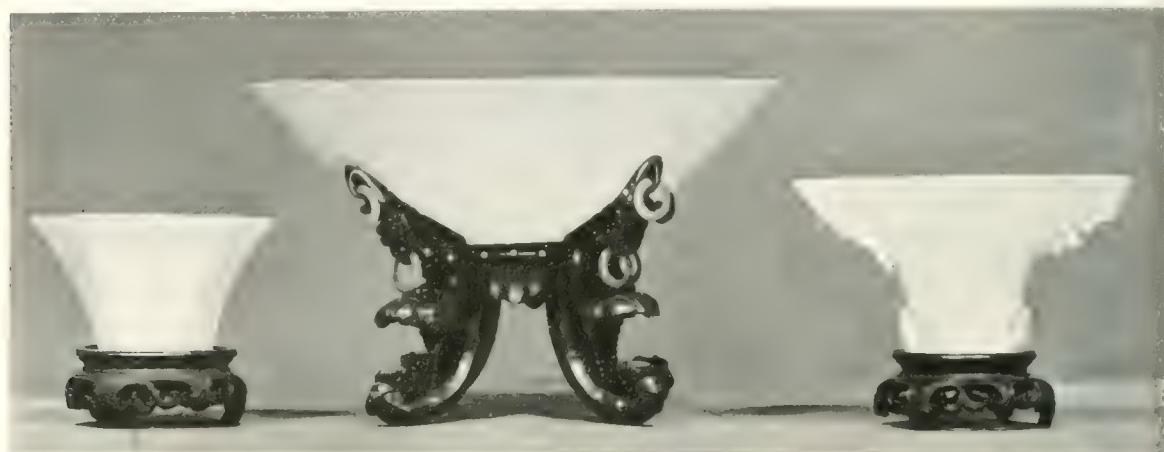
rocks at the base and foliage. The scheme of decoration is unusual, and consists of stands holding vases of chrysanthemums and other flowers and fruits, with a deep red pencilled pattern in a band round the neck.

No. i. has a broad expanding mouth, and is decorated in underglaze blue, and in green, red and yellow enamel, with a five-clawed Imperial dragon chasing a pearl through clouds. Around the mouth—both inside and out—is a conventional flower and foliage design, and beneath this is the well-known key pattern, pencilled in red. The lower portion of the neck is ornamented with a design resembling fern leaves. This is known as the "sweet flag," and is copied from the flag which was used to hang before the doors of

plants, also copied the scales of the carp or salmon as a form of decoration.

Round the base of this vase is a band of brilliant yellow and green enamel, above which are four landscape panels, each with five borders, and on the shoulders is a conventional design in green and red, above which is the flame pattern in green edged with yellow. Apart from the scale pattern groundwork, landscape panels with five borders are seldom seen as decoration on Ming vases, and they add a further interest to this beautiful specimen.

The other is a bottle-shaped vase of the Wan-li period. Here again we have the scale pattern upon the neck, whilst the lower portion is covered with a diaper design in "*rouge de fer*." This vase enables



NO. III.—CUP OF IVORY WHITE FENG-TING, WITH IMPRESSED ORNAMENTATION HEIGHT 2½ INCHES

LOAF OF THIN IVORY WHITE PORCELAIN WITH DRAGONS FAINTLY ENGRAVED ON THE INSIDE YEN-LO (44.3.1424) HEIGHT 2½ INCHES DIAM. 8½ INCHES

FROM THE FRANKS COLLECTION AT THE BRITISH MUSEUM

ELEVATION OF A VASE ORNAMENTED WITH MOULDING IN RELIEF IVORY WHITE HEIGHT 24 INCHES DIAM. 4 BY 2½ INCHES

dwellings to keep away the Spirit of Evil. This vase is of the Wan-li period, 1573-1619.

The vase on the right on the second colour plate is cylindrical in shape, and shows a style of decoration which has a double interest for collectors. In the first place the design is a very unusual one as applied to Ming vases, and secondly, it supplies a key to the age and origin of a well-known and much copied pattern. As will be seen, the ground of this vase is covered with "salmon scale" in a rich "*rouge de fer*," a form of decoration largely copied at Dresden and other continental factories, at Bristol and at Worcester. At the last-named factory, pieces of porcelain decorated with "blue scale," or "salmon scale" (which is more rare), and marked with an Oriental seal character, have always been much sought after. There is no doubt that the early Ming potter, who was so fond of ornamenting his handiwork with representations of sea monsters, the carp and aquatic

us to trace the age of those later forms of decoration used on the so-called "Mandarin" porcelain of the late Ch'ien-lung period, of the Oriental "Lowestoft," and of several European factories known as "fish roe" diaper, "rice diaper," and others.

Over the groundwork fall graceful sprays of the magnolia tree, which springs from a brilliant green rock. The gnarled trunk and branches—upon which a bird is perched—are in aubergine, terminating in pale green blossoms. A touch of yellow is introduced in the sun overhead. On the neck is a second magnolia tree in underglaze blue, with green flowers and buds.

Perhaps the most interesting and beautiful specimen of old Ming porcelain which has ever been brought to our shores is the large black vase of the Beurdeley collection, which has lately been dispersed in London. Square in shape, 24½ inches in height, with a cylindrical neck, this magnificent vase has a

Some Old Ming Porcelains

rich black ground, and is decorated *in relief* with the flowers of the four seasons—in green, aubergine, and yellow. The relief decoration upon a black ground makes this piece an absolutely unique specimen.

A very curious little screen is shown in No. ii.

Passing from black and white decoration to porcelain which is pure white, and not decorated in colours, we find some rare and beautiful examples amongst the productions of the Ming dynasty. It is true, however, that comparatively few very old specimens are to be found in private collections.



NO. IV.—BOTTLE OF CREAM WHITE CRACKLED FU-TING PORCELAIN, WITH ENGRAVED DESIGNS
MING HEIGHT 8½ INCHES

It has a style of decoration all its own, which is most artistic and effective in its simplicity. The background is covered with a thick black enamel, and the gnarled prunus tree and blossoms appear to have been produced by scraping away the black enamel, whilst still wet, with some sharp pointed tool, thus showing the white body underneath, the inscription being produced in the same manner. This screen was exhibited at the Royal Amateur Art Exhibition at Hove in November, 1905, where it excited a good deal of admiration and interest.

but rather those later copies made during the latter half of the seventeenth and the eighteenth century, and imported to our own country, to Spain, and to France, where the sobriquet "*blanc de chine*" was applied to them. This kind of porcelain was largely copied at St. Cloud, Buen Retiro, and at Bow, where the prunus or "hawthorn" pattern moulded in relief was the favourite form of decoration.

The first interesting point to be noted is that, being uncoloured, this white porcelain must have been the earliest ware which could with any certainty

be termed porcelain. During the Tang dynasty (A.D. 618—656) historians mention a ware called Shu-yao, which is described as being "snow white," and giving out a clear note when struck.

The earliest specimens of white Ming porcelain were copies of the Ting-yao of the Sung dynasty : indeed, this has served as models for "*blanc de chine*" for all times. It was at Ting-chou, a town lying south-west of Pekin, that this white porcelain was made during the Tang dynasty, and the name Ting-yao has been applied to fine specimens ever since, although they may have been made at factories of much later date.

The best known pieces of white porcelain are, of course, those statuettes of deities, especially the Kwan-yin or "Hearer of Prayers," the God of War, the Kylin, and the Lion with the brocaded ball, which may be seen in our national collections, and of which copies may frequently be met with, the earlier specimens being generally of a mellow ivory hue, whilst later examples are of a bluer tinge.

The name Feng-ting or "flour" ting has been given to this porcelain by the Chinese, and it is famous for its wonderful satin-like glaze. Besides the statuettes, beautiful little libation cups were made, and also cups and bowls of scarcely more than egg-shell thickness. In the Franks Collection at the British Museum are a pair of bowls—one of which will be seen in illustration No. iii.—of such delicate fabrique and workmanship that it seems little short of a miracle that they have survived for close upon 500 years. The rim of this bowl has six indentations, and it is ornamented on the inside with two five-clawed Imperial dragons, faintly engraved in the paste, and afterwards glazed over, and in the centre is the ancient seal character, the Nien-hao of the Emperor Yung-lo (1403—1424). Engraved designs were the sole decoration on these delicate little bowls and cups, and were so finely executed as to be scarcely visible till the piece is held to

the light. The bowls at the British Museum have the added interest that they are the earliest dated specimens in our National Collections.

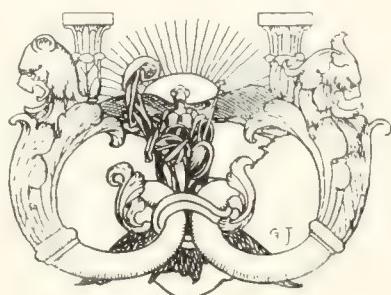
The heavier Feng-ting was generally decorated with moulding and raised flowers, fruit, branches, or fish in relief, as seen in the oval libation cup in the same illustration.

Another kind of white porcelain is the Tu-ting or "earthy" ting, which is of a more clayish body. It is sometimes spoken of as the "soft paste" porcelain of the Chinese, and is much sought after by the Chinese themselves. The glaze is soft, and is generally much crackled. It is apt to discolour in patches, which have a greasy appearance, but strange to say these imperfections add rather than detract from its beauty by throwing up the designs which ornament the surface and giving the soft mellow appearance of age. The prunus blossom moulded in relief was a favourite form of decoration, and the most charming piece of this porcelain which I have seen was in the Trapnell Collection. It is a bowl of early Ming Tu-ting of a rich creamy tinge, ornamented with prunus blossoms in relief, and mounted in ancient chased silver gilt.

There are some old Tu-ting plates at the British Museum, round which are metal bands. The bands were no doubt designed to preserve the fragile porcelain, but it is known that plates and bowls were often baked face downwards, so that the bands may have served the double purpose of strengthening the piece, and hiding the unglazed edge of the rim.

No. iv. shows a bottle with long slender neck and bulbous mouth, of creamy white, delicately crackled Tu-ting ; on the body and round the mouth are elaborate conventional designs engraved in the paste.

It is interesting to call to mind that in times of mourning white porcelain only was used in the Imperial Palace, all coloured vessels being banished till the period of mourning had expired.





BOTTLE-SHAPED VASE WITH GROUNDWORK
OF "SALMON SCALE" AND "DIAPER"
PATTERN

WAN-LI 1573 HEIGHT 18 $\frac{1}{2}$ INCHES



CYLINDRICAL-SHAPED VASE WITH GROUND-
WORK OF "SALMON SCALE" AND
LANDSCAPE PANELS WITH
FIVE BORDERS

WAN-LI HEIGHT 13 $\frac{3}{4}$ INCHES

Pictures

The John Samuel Bequest to the National Gallery Part II. By M. H. Spielman, F.S.A.

By Girolamo Romanino we have a *Portrait of a Man* (on panel, 29 in. by 22½ in.) in a black gown, beret, and gloves, with a brown beard and wearing rings on his fingers. He might have sat for St. Joseph in Romanino's *Nativity* in the National Gallery; likely enough he was the same model, so close is the resemblance. The portrait itself is a good example of the master's force, simplicity, and truth to nature, and the National Gallery may congratulate itself on having added to its collection another work by a painter who is so seldom seen in the great galleries of Europe outside Italy.

An important example of the work of Bonifazio Veronese represents *The Mother and Wife of Coriolanus in the Camp of the Volsci outside Rome*; it is painted on canvas, and measures 69 in. by 112 in. This large picture, which came from the gallery of the Marquis Piccenardi, of Cremona, shows the meeting of Coriolanus with his mother Veturia and his wife Volumnia. The women are attended by

a number of matrons; behind the general, who embraces his mother, is seen his army and the camp of the Volsci, and the landscape is closed in with a view of Rome, with buildings burning outside the walls, and inhabitants fleeing before the soldiers. The scene is an elaborate and a dramatic one, not to say somewhat theatrical, and the picture seems to have suffered somewhat at the hands of a cleaner of an earlier day. The composition is characteristic enough, with the breaking up of the distance into two parts, right and left (in this case with a great tree), as is not uncommon with the master. There is, besides, a certain dryness of manner frequently seen in the work of the eldest of the three Bonifazios; * yet we are bound to admit that if the test of the elliptical ear, as proposed by Morelli,



PORTRAIT OF A YOUNG MAN BY PIETRO POLLAIUOLO

* I am aware that Ludwig holds that the three Bonifazios, as heretofore recognized, were one and the same person; but I see no reason to accept his conclusions without fuller inquiry and further confirmation by other investigators.

The Connoisseur

is rigidly applied, the picture fails to convince. But as we cannot admit that the identical rendering by a painter of an ear and a hand at all times and in all circumstances should be a final and conclusive proof of the correctness of an attribution, we need not attach too much importance to the circumstance. The types of men, women, children, and drapery, to say nothing of colour, cannot be said to disagree with the unchallenged *Virgin and Child, with Saints*, which, now in the National Gallery, was once the property of Signor Andreossi, of Milan, when it was known as a Palma.

The later Venetian School is represented by Tiepolo, Guardi, and that little-known, or at least less considered painter, Marieschi. Of the several examples, all more or less sketches, by Giovanni Battista Tiepolo, all of them small in size, two have been selected by the trustees. The first is a characteristic design for a *Marriage of Marie de Medicis*—now regarded as the *Marriage of Barbarossa*—showing the bishop in pontificals standing in front of the altar and blessing the nuptial pair who kneel before him, while attendants sit, kneel, or stand around. Dark columns fill the middle distance, and the arrière-plan consists of an architectural setting in full illumination. The reader need scarcely be reminded that Henri Quatre was married to Marie de Medicis by proxy at Florence on October 5th, 1600—a fine historical subject for a decorative artist; but the painter has evidently made no attempt to give an even approximately accurate representation of the ceremonial; he has aimed only at a decorative design, just as he did in the *Feast of Cleopatra*. Whether or not this was intended as a sketch for a large picture for Versailles (we know that the artist sent a picture as a present to the king, Louis XV., in 1760, a gift that was generously and royally acknowledged), or whether he hoped to make it a companion to *The Reception of Henri III. at Mira by Frederico Contarini, in 1574*, I do not pretend to guess. The *Marriage*, which measures 28 in. by 21 in., comes from the Scaresbrook collection.

More free in handling, and still more in the character of a sketch, is the second canvas (18 in. by 13 in.) representing *Esther at the Throne of Ahasuerus*. It has been suggested by certain critics that it is from the hand of Sebastiano Ricci; but the correctness of the attribution to Tiepolo is, I think, not seriously impugned by any critic of note. It is quite likely that this little picture is a sketch for one of the series of frescoes dealing with the story of Esther with which Giambattista decorated the Palazzo Dugnani in Milan.

By the artist's brother-in-law, Francesco Guardi,

are two of the most brilliant little canvases to which this painter ever put his hand. England is fairly rich in Guardi; those at the Wallace Gallery are scarcely to be surpassed, and the three in the National Gallery are very fine in quality. But they scarcely excel the new acquisitions in picturesqueness, limpid luminosity, fine effect of sunlight, or felicitous colour. The *View of Santa Maria della Salute, Venice* (22 in. by 30 in.), giving a view of the lagoon with the Dogana, and the Seminario Achivescovile, is exquisite in design, and full of grace and charm; but it is surpassed in interest by the *View of the Lagoon*, with the Ducal Palace in the middle, the Campanile and domes of St. Mark, the Library, the Prison, and other buildings that make up the most fascinating river (or canal) frontage in the world. It is positively scintillating with life and movement; the figures are perfectly drawn, all of them doing something perfectly unconscious of the spectator, and the sky is admirable. These pictures are well-known to most connoisseurs in England and to many on the Continent, for they have been several times exhibited.

Jacopo Marieschi is usually credited with being an imitator of Canaletto and Guardi; but the two pictures (24 in. by 36 in.), which for the first time for many years bring his name into the National Gallery Catalogue, show no trace of the great Canale. The two Marieschis which came into the National possession when the Beaucousin Collection was bought in Paris in 1860 for £9,205, were at once drafted off to the National Gallery of Ireland, where they at present remain; they give views of St. Simione, and they, indeed, undoubtedly do exhibit Marieschi's close imitation of Canaletto. But these two *Landscape with Buildings and Water* could be attributed to no one else than their painter. They are very picturesque, with their grouped buildings romantically imagined and arranged as the more formal Canaletto never would have arranged them. Yet, with all the grace of the composition and lightness of the conception, there is an insincerity about the execution and an emptiness and lack of construction and solidity about them which suggest rather theatrical scenery than earnest and competent painting of buildings.

Of the Bolognese school Annibale Carracci, Gentili, and Fiammingo are the only representatives. By the first named is a *Portrait of a Man* (9½ in. by 7½ in.), in an oval; a bust to the left, clad in black, and the head facing the spectator. The expression is strong and full of character, but the picture has no great merit. A *Portrait of a Man* (on panel, 7 in. by 5 in.), by Enrico Fiammingo, has more interest chiefly because it has more individuality. It is apparently an early work, its somewhat Spanish

Samuel Bequest to National Gallery

handling proclaiming the influence of his first master, Lo Spagnaletto, before the painter set himself to follow Guido Reni. The brushwork is free in the draperies to the point of coarseness and crudity, but the character is strongly marked. Far excelling either of these is the Portrait of himself, by Benedetto Gennari the younger, a half-length, life-size portrait, the artist wearing a greenish dress and engaged in painting (25 in. by 21 in.). Here we have a work of a high order, finely drawn and modelled, full of life and character, and excellent in expression. That the likeness is not less excellent than the expression is proved by its close resemblance to the other portrait of himself in the gallery of auto-portraits in the Uffizi Gallery. The picture before us, however, is by a good deal the earlier one, for here the painter wears his own hair and plain collar. By the time he painted his Uffizi portrait the full-bottomed peruke had come into fashion, and the simple collar had given way to a jabot and a full-dress Marlborough costume; but the face has not changed. In both we see the pain in the half-closed eyes, like a man suffering from perpetual headache; in each we see the long, spreading, clean-cut nose, the wide, sensuous, well-drawn mouth, and the square chin. And each bears witness to the ability of this too-little appreciated artist who did such great credit to his master and uncle Guercino.

A single picture by Salvator Rosa represents the Neapolitan School. This admirable work (52 in. by 37 in., upright in shape) deals expressively in the painter's ultra-romantic manner with the story of *Hagar in the Desert*. It is certainly not the

picture of this subject which the hungry young artist exhibited in the streets of Naples, and which was bought by Lanfranco, who befriended him with a somewhat excessive regard to economy. Nor is it



ESTHER AT THE THRONE OF AHASUERUS BY TIEPOLO

likely to be the picture with the same title which used to appear in the catalogue of the Pitti Gallery, but which I am to-day utterly unable to trace. Could it be . . . ? but no, that is impossible!

But the strangest thing about this picture is its extraordinary resemblance in composition and arrangement to the *St. Peter Martyr* by Titian, which was destroyed by fire in 1867, but of which

an old copy exists in St. Giovanni et Paolo in Venice. Examine the designs, side by side, and you will find that we have the same forked tree, the same twisted figure at its base on the left, the winged angel hovering in the tree, while on the right a young Ishmael lies prone where the Saint lies prone in Titian's picture. And the forcible light and shade in both canvases, and the glinting light in the sky and clouds, increase the similarity. Salvator Rosa's picture was probably painted some hundred and

in her hand a sprig of marguerites; in her lap sits the Holy Child, who raises the right hand in benediction. It has been attributed to no special painter, yet it is by no means inconceivable that it is from the hand of Giovanni Antonio Boltraffio, save that it is perhaps a little too heavy in handling for the usual work of that master. On the other hand, its remarkable resemblance to the manner and design of the painter's well-known *Virgin and Child* in the Poldi Pezzoli collection at Milan must strike every



VIEW OF SANTA MARIA DELLA SALUTE, VENICE

BY GUARDI

twenty years after Titian's, and there can be no doubt where Rosa went for his inspiration, for the chance of coincidence scarcely accounts for all these curious identities. Nevertheless, it must be accounted one of the artist's most beautiful and attractive works, charmingly composed, and carried out with singular taste, and even with grace, in every detail.

The Milanese School presents us with two works, both of them of real interest. The first is a small fresco, 28 in. by 18 in., in not too good a condition, which, when it was in the celebrated collection of the late Mr. William Graham, was shown at the Old Masters Exhibition at the Royal Academy in 1885. The Virgin, in a red dress, holds

beholder; its type is very much the same, though its "tactile values," as Mr. Berenson calls them, are less perfect. It may also be compared to Boltraffio's fresco, *The Virgin and Donor*, in the Cloister of San Onofrio, more particularly in the figure of the Child, whose "aspect d'autorité," of which M. Montégut speaks, is here equally obvious. The tentative and rather astonishing attribution to Luini must be summarily dismissed, although certain striking resemblances (as in the Virgin's left hand and the peculiar drawing of the fingers) to the so-called Luini, *The Return of St. George*, in the King of Roumania's collection, might possibly be cited in affirmative evidence. Much the same head, as well as the same

Samuel Bequest to National Gallery

Left hand, may be seen in Luini's *Madonna and Child with St. John* at Lugano; but these are the accidents and characteristics of a school whose disciples—the disciples of da Vinci—adhered so closely to the ideal of type and sentiment created by their inspirer.

The undoubted Luini, *Christ Teaching*, is well-known. This picture, painted on panel (31 in. by 21 in.), belonged to the Strozzi family of Ferrara, and, it is claimed, can be traced back to the

fact that it is not so forcible in illumination as the original work. At the same time, the expression is not inferior. The design of the dress, a pink robe, and the pose of the head resemble those in *Le Christ* in the Louvre, and the drawing of the hands, not less than the type of features, is in striking agreement with that in the *Christ in the Act of Benediction* in the Ambrosian Library in Milan. Similar they are to one another, yet sufficiently removed in execution from the combined power and



VIEW IN VENICE

BY GUARDI

painter's hand as being ordered from him after he painted the large picture of *Christ arguing with the Doctors* in the National Gallery (more correctly named *Christ in agreement with the Pharisees*). At one time it was held that this half-length was the "study" for the central figure in the larger work; but the contention is untenable, for the high finish and general character of the picture contradicts the notion entirely. For this reason I must dissent from the opinion of Dr. Williamson,* and accept it as just a copy by the master's own hand, in spite of the

sweetness of Leonardo da Vinci to make it a matter for some surprise that the National Gallery picture for so many years bore the name of the greater painter.

Three minor pictures of the Florentine School close the list of the John Samuel bequest. The *Portrait of a Young Man* by Piero Pollaiuolo, painted on panel (22 in. by 16 in.), shows a half-length figure to the left, with long, fair curling hair, with a dark grey cap and cloak, admirably and incisively drawn, although dry in manner. In design, of course, it reminds one forcibly of the portrait by Nicolo Rondinello at Ravenna, and in charm of drawing it greatly surpasses it. Indeed, it excels in

* *Tornarono Luini*. By G. C. Williamson, Litt.D. (Bell & Sons).

chain and *mappa* of any of the very few pictures of this master with which I am acquainted. The lines of the face are exceptionally beautiful, and Pollaiuolo, with his well-known love of nature, has rejoiced in the opportunity of rendering it just as he saw it.

Zuccarelli may be described as the last of the Italian painters. Failing as an historical painter, he took to "landscapes with figures," came to England, where he achieved great reputation, became one of the foundation members of the Royal Academy, and painted a roomful of pictures for the Royal Palace. He is thus the contemporary of Guardi, and belongs almost to our day, dying as late as 1788. Yet his pictures belong in sentiment to a much earlier date. Of the seven which formed part of the John Samuel collection,



CHRIST TEACHING

BY FRINE

only two have been accepted from the proffered bequest of Miss Lucy Cohen. The selection was wise, for Zuccarelli was an unequal painter; but the canvases which have been enshrined at the National Gallery will do no discredit to his memory—till another generous donor comes along with finer examples.

According to the wise regulation of the gallery, these pictures cannot be kept permanently together. They are, in due course, to be dispersed among the various schools to which they belong; and

only by the inscriptions on their frames, by the pages of the catalogue, and by the board of honour by the entrance, will the public be kept aware how noble is the gift they owe to the lady usually spoken of as "Miss Lucy Cohen, of Brighton."



PORTRAIT OF THE ARTIST

BY BENEDETTO GENNARI



Black Jacks and Leather Bottles

By P. Miller

It is recorded that certain worthy Frenchmen who visited this country in the suite of Henrietta Maria, the Queen of Charles II., returned to their homes with the traveller's tale that the English habitually "drank out of their boots." Certainly the old leather drinking vessel known as the Black Jack bears some considerable resemblance to a boot. Indeed,

the following inscription: "The gift of George Barteram to Abigail, 1682." Although generally to be met with either in public museum or private collection, the actual disappearance of the Jack in its original significance has yet to be recorded. There are still some good old-fashioned homes where home-brewed ale is still served in these curious relics of the past.



LIGHTEENTH CENTURY JACK DECORATED WITH CRESTS AND HELMETS

an example in existence in the present day is traditionally said to have been made from a boot worn at the battle of Marston Moor. The Jack in question bears

At Stoneleigh Abbey, at Castle Ashby, and at several historic houses of the Midlands they are yet to be met with—and drunk out of. At Chelsea Hospital the

veteran heroes also use small jacks from which to refresh them. Everyone is familiar with the song which tells of "Simon the Cellarer" whose nose

"With drew
How at the black jack, to his lips did he go?"

but Dryden's mention of a "sup from a foul jack, or greasy maple cup" is neither so well known nor so picturesque. Whether or not desirable from a sanitary or epicurean point of view, the black jack has certainly interesting aspects for the antiquary. Many specimens

disposed of at Christie's, fetching £36. If the Protector had his jack, so likewise had Charles II. or his admirers. In the British Museum is preserved an example dated 1646, and marked with the crown and the letters C.R. At South Kensington is a good specimen of the eighteenth century jack which it will be seen is manufactured, as far as the body and handle is concerned, from one piece of leather, whilst the bottom and rim are sewn on. It is decorated in colour with two crests and the helmet of a knight or



BLACK JACK AT WINCHESTER COLLEGE.

are indeed handsome, silver-mounted ornaments, decorated with the arms and monogram of the owner, and evidently articles of importance to be set before an honoured guest; and mightily proud, no doubt, were their proprietors of such possessions. Whether we may still quaff our draft of "spicy nut-brown ale,"—provided we be visitors at Powerscourt Castle—from the very jack which Oliver Cromwell used, may be a debateable matter, but it is quite possible that the great leather drinking vessel preserved there formerly belonged to that important personage. It bears the inscription: "Oliver Cromwell, 1653, Lord Protector of England, Scotland and Ireland." In addition it is decorated with the arms of the Commonwealth, and is heavily mounted in silver, and stands twenty inches in height. Some years ago a specimen very similar was

baronet, and may possibly have once been in the possession of Sir John Sylvester Smith, a Yorkshire baronet, who married, in 1761, Henrietta, sister and heir of Frederick Dodsworth of Thornton Watlass.²

The great jack at the old hospital of St. Cross at Winchester is a fine example of earlier date—viz., 1645—and there is another good jack to be seen at Winchester College.

In the museum at the Guildhall are preserved several old jacks, one of which is lidded, and was dug up during excavations in Bedford Street, Strand. Lidded specimens are not common in collections,

Dodsworth Crest.—*A cubit arm in chain mail, the hand proper grasping a broken battle-axe, its point in the ground.*
Smith Crest.—*Out of a ducal coronet, or, a cross cross-crossed.*

Black Jacks and Leather Bottles

although there is reason to suppose that they were by no means scarce formerly. A lid of a jack is occasionally engraved with an inscription such as "If you love me look within me." The Duke of Wellington is said to have turned out a number of jacks from the Tower when taking up his position as Constable. These were sold among other lumber.

Leather bottles are, by reason of the similarity of the material of their manufacture, generally associated with the black jack. They were, however, not so much drinking vessels as small casks in which to carry supplies. The "leather bottel" as an inn sign has long been familiar to us in connection with the imitable Mr. Pickwick and his encounter with Tupman at Cobham; but there have been many other "leather bottels" which told the traveller of the presence of a house of refreshment, notably one in Leather Lane, Holborn, of which the original sign is now to be seen at the Guildhall. In the expenses of King John of France when a prisoner in England, after the battle of Poitiers, occurs the following entry: "pour deux bouteilles de cuir achetées a Londres pour Monseigneur Phillippe...9s. 8d."

A considerable number of leather bottles in existence bear the maker's initials I.S. They are usually of great strength, and were much used in the harvest fields, until superseded by the wooden kegs, which have in turn disappeared from sight. In churchwardens' accounts frequent mention is made of what are probably leather bottles, which were used for storing

the Communion wine. Such a one was discovered in the restoration of Haxey Church, Lincolnshire, and from its size it would have held from a gallon to a gallon and a half. A French leather bottle now in the Victoria and Albert Museum is shaped like a fluted horn, and is ornamented with a pattern of stamped leaves, quatrefoils, and stars. It has holes for suspension, and is $17\frac{1}{4}$ inches in length by $4\frac{3}{4}$ inches in width. It is dated 1659. Shakespeare, it will be remembered, tells us—

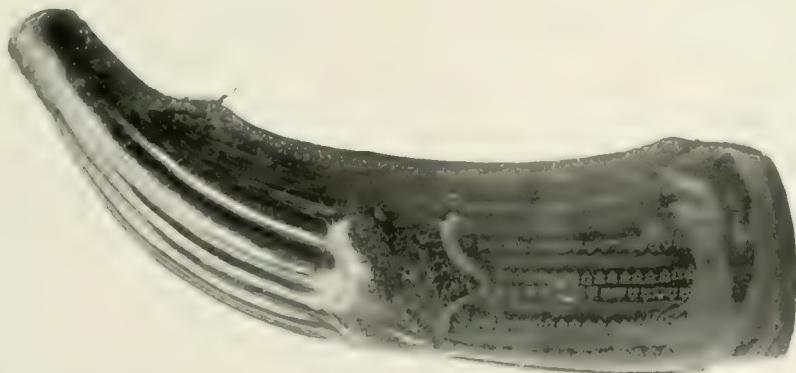
"The shepherd's homely curds,
His deer-thin drab out of his leather bottle
Is far beyond a prince's delicates."

An interesting leather bottle of considerably later date is that which was once carried by the huntsman of the Charlton Hounds. It holds a quart, is supplied with a cork as a stopple or stopper,* and is inscribed—

"Thomas Johnson,
Huntsman to ye Duke
of Richmond, 1734
A present from
C. Challen."

The lusty rider, who carried this leather bottle through many a good run, is commemorated by a monument in Singleton Church, Sussex, erected by Charles, Duke of Richmond.

"Now had it been a leather bottel,
With the stopel in it had all been well."
Old Song.



FRENCH LEATHER BOTTLE SHAPED LIKE A HORN AND DECORATED WITH A PATTERN OF STAMPED LEATHER
(VICTORIA AND ALBERT MUSEUM)

The Cattaneo Van Dycks

So much has been heard in recent years about the "iniquity" of fine works of art and rare books leaving these shores for America, that the subject has become wearisome in the extreme. Those who set up the periodical "whine" do not seem to see that there is a practical common-sense side to the whole question. We are glad to sell our commercial products to the highest bidders, American, Japanese, or German, and if foreign competitors out-distance us in the acquisition of objects of art, national or international, it seems to me that the best thing for Englishmen to do is to say nothing. Our public museums and libraries are passably rich in every species of art and literary property, and if we, as a nation or as individuals, cannot afford to add to these storehouses, then we must reconcile ourselves to seeing masterpieces of various kinds go to other countries. We have lost thousands of opportunities in the past, and it seems reasonable to suppose that we shall lose many others in future. But let us have no cant over the matter. The moment a work of art comes into the market it becomes an object of commercialism, and the person with the deepest purse has a perfect right to become the purchaser. It is totally contrary to all principles of political economy and freedom for a government to interfere and dictate terms to a private owner as to what steps he shall take, and to whom he shall sell his pictures or works of art.

The Italian law for the prevention of the sale of heirlooms can only be described as an infamous one, totally opposed to all considerations of justice and equity. And when that law is circumvented, as in the recent case of the Cattaneo Van Dycks, it is a matter for congratulation to both vendor and purchaser. It is a well-known fact that many of the Italian noblemen find the maintenance of their palaces a very serious hardship, and in these matters neglect spells ruin, with pictures as with palaces. The dog-in-the-manger policy of the Italian Government says in effect that if the owners of fine pictures by the old masters cannot afford to keep these pictures, then they must let them rot! It does not seem to occur to the Italian statesmen that art is not the exclusive property of the Italian Government, but a universal heritage. It is true that Van Dyck worked for some years in Genoa, and that he was inspired by Titian, but no amount of sophistry can claim him to be an Italian artist. Has the Italian Government ever spent a single lira on the preservation of pictures in one of the many palaces at Genoa or elsewhere? We know from Murray's *Handbook to Northern Italy*

By W. Roberts

of 1866, that the Palazzo Cattaneo possessed "some portraits by Van Dyck, but in a miserably neglected state." Portraits of Italian noblemen and historic personages may, or may not, be out of place in the private residence of a Chicago pork-butcher, but they are there at all events properly cared for, and open to the enjoyment of all properly accredited connoisseurs.

So much sensation has been caused by the disappearance of the Cattaneo Van Dycks that some descriptive particulars of the seven pictures will be welcome. Unfortunately, anything like full details are not yet available, and will not be until the present owner chooses to exhibit them in public or private. At the time of the Government Inventory the Cattaneo Van Dycks appear to have been stored away in some cupboard or lumber room, in what the owner doubtless regarded as the last stage of decay. We know, however, from the Milan newspaper, *Il Secolo*, that four out of the seven have been "ritoccati dal pittore genovese Lagomarsino," but that "tre godono di una meravigliosa freschezza"; and so it may be assumed that the American buyer has not paid two and a half million lire for entirely ruined pictures.

Many of the Genoese palaces were sacked of their treasures during the political and social revolutions of the latter part of the eighteenth and early years of the nineteenth centuries, but that of the Cattaneo family remained intact. The Cattaneo family is a Genoese one, but its members appear to have resided elsewhere for the past century or so. They possessed a town house and a country villa near Pegli. C. G. Ratti, in his valuable and interesting book, *Instruzione di Quanto Puo' Vedersi di Più Bello In Genova, In Pittura, Scultura ed Architettura*, of which a second edition appeared at Genoa in 1780, describes the Palazzo of Giambatista Cattaneo as "di buone pitture adorno," and of the Van Dycks he specially praises "una dama in piedi, con un moro, che tiene un parasole." In another palace of a member of the same family, Giovambatista Cattaneo, he speaks of a "superbo ritratto in gran telâ d'un Signore a Cavallo," which is also probably the work of Van Dyck, inasmuch as a later writer, the author of the *Description les Beautés de Gênes*, published also at Genoa in 1792, speaks of "un Homme à Cheval du Vandick, morceau qu'on ne peut assez louer."

It is fairly certain that these two portraits are among the seven "missing" Van Dycks. The others, for the most part, would seem to have come



LADY COCKBURN AND CHILDREN

BY SIR JOSHUA REYNOLDS

(National Gallery)

The Cattaneo Van Dycks

into the Cattaneo family through marriage or by purchase. The villa Cattaneo and Rostau, near Pegli, was built by Agostino Lomellino, who was Doge in 1760, but during the nineteenth century it passed into the possession of the Cattanei, who also inherited (or otherwise obtained) the same enlightened statesman's palace in the Piazza Annunziata, where there were several works by Van Dyck. Some sort of an Inventory of the Cattaneo pictures was made by Signor Mario Menotti in the *Archivio Storico dell' Arti*, as may be seen from Mr. Lionel Cust's admirable work on Van Dyck, but the list gives singularly little information. Three were unknown portraits of members of the Lomellini family—a half-length of a young man seated, another of a young lady in an oval, and the third of an old man. The exact identity of the fourth portrait in the Cattaneo collection is, however, recorded—the half-length of Antonia Demarini, wife of Franco Imperiale-Lercari, Doge of Genoa. This accounts for six out of the seven Van Dycks, or, assuming that the beforementioned "Signore a Cavallo" is not among them, for five of them.

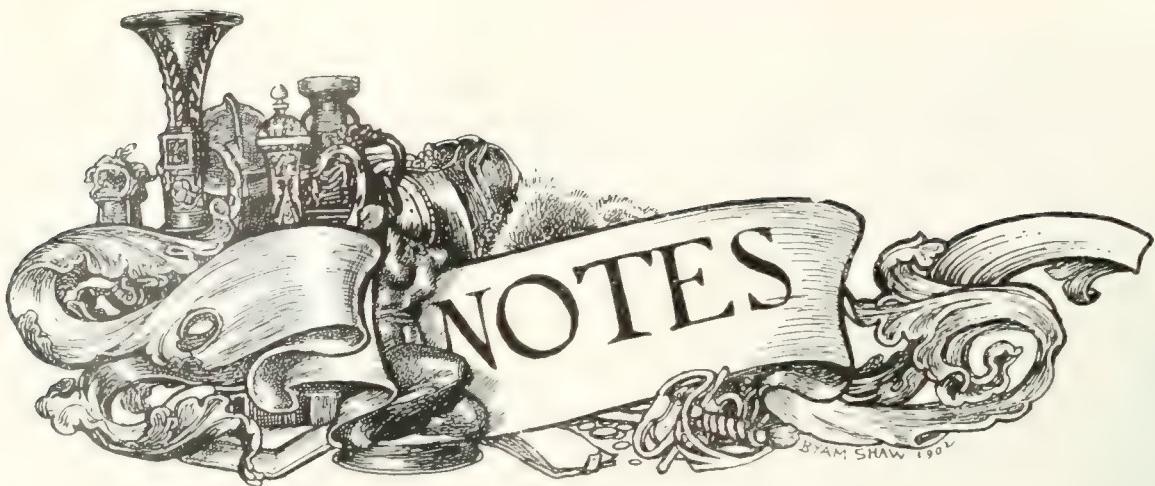
There were, as we have seen, seven pictures recorded by Signor Menotti in the Cattaneo Palace, and all the Italian newspapers state that seven were sold. But in an official communication to the press Count Giuseppe Dal Verme, one of the fifteen heirs entitled to a share in the inheritance of the late Marchese Cattaneo, states that six only were sold. He states that two were whole-length portraits of ladies, one of which represents a lady, followed by a little Moor who is holding a parasol above her head. Two others were smaller ones of a lady and gentleman, and the remaining two were of boys, and all were of ancestors of the Cattaneo family. The four smaller pictures were adapted for adorning the spaces over doors (*Questi ultimi quattro quadri erano stati adattati come decorazione di soffitto*). The Count sums his position, as eldest legatee, thus: "(1) The Cattaneo collection is composed of portraits representing ancestors of both the Cattaneo and Lomellini houses. Now neither the one nor the others were ever kept secret; from the very first until a few

years ago they were in the old Cattaneo Palace at San Torpete (Genoa), hung on the walls in a place designated for the use of students, and were visible there not only to art amateurs, but also to commercial and professional men of every class. When they were afterwards transported to the present palace they were exposed, together with others, in the reception room of the late Marchese. (2) Together with these there were a number of others, none of which were reputed to be of any worth, and consequently not catalogued, according to law. (3) The learned Cattaneo, having left fifteen nephews, it was impossible that the whole collection could be assigned to any one of them. (4) There being no clause in the existing law of June 12, 1902, No. 185, prohibiting the sale in Italy of the said pictures, and as it was decided by the heirs to sell a part before coming to the whole of the collection, they concluded the sale of some of the pictures with two Italian firms who were complete strangers to the Cattaneo family. Thus I may be permitted to observe that no furtive sale was effected. The heirs conducted the sale in Italy with Italian firms, which they were legally entitled to do, and if the new possessors thought that by transferring them abroad they could realise a higher price than that paid by them, no one can blame the heirs of Cattaneo in the matter."

The position of the Count in the matter seems perfectly clear, and those capable of forming an impartial judgment will entirely uphold his action. Two of the smaller pictures, he admits, have undergone "complete repair," but to what extent is a matter which only concerns the present owner, who, it may be added, is not Mr. Pierpont Morgan. We have not by any means heard the last of the Cattaneo Van Dycks, and when the present storm has blown over doubtless the name of the owner will be made known.

An amendment of the law as it stands has been promised by the Italian Government, but no law, however stringent, will prevent a recurrence of the Cattaneo affair; and the sympathies of most people out of Italy will be on the side of those who successfully evade a law for which very little can be said in its favour.





In plate which we publish this month of a *Portrait of a Lady and three Children*, by Sebastian Bourdon, possesss an interest apart from its intrinsic merits, in that there is every reason to believe that it suggested to Sir Joshua Reynolds the arrangement which he followed with certain modifications in his

Portrait of a Lady and three Children
By Sebastian Bourdon
From the Picture in the possession of Sir Robert Edgcumbe, Kt.
celebrated picture of *Lady Cockburn and her Children*, now for a second time in the National Gallery. The grouping and colouring of Lady Cockburn and her children is very striking, and it ranks amongst Sir Joshua's finest work. He thought so well of this picture that he inscribed his name on the hem of Lady Cockburn's garment, as he did in the case of Mrs. Siddons as the Tragic Muse. We might suppose, if we were without knowledge of Sebastian Bourdon's treatment of a similar subject, that Sir Joshua's treatment of Lady Cockburn and her three children was an entirely original idea. But the picture by Sebastian Bourdon (1616-1671) which we publish shows that Sir Joshua caught the general idea from the earlier French painter, but that he introduced into his treatment of the subject certain modifications which entirely removed his version from the category of being a mere plagiarism.

It is tolerably certain that Sir Joshua was acquainted with Bourdon's picture, as during the latter half of the eighteenth century this picture belonged to George III., and was in the Royal Collection. That this assumption is a reasonable one is evidenced by the fact that the Royal Academy was founded in December, 1768 (when Sir Joshua became its first president), and that he painted the king's portrait in the year 1770, when, if not before, he no doubt was made acquainted with the pictures in the Royal Collection. It was not

until three years later, in 1773, that Sir Joshua painted *Lady Cockburn and her children*.

Early in the nineteenth century the picture was sold by the King to Messrs. Rundell and Bridge (the King's silversmiths), and Mr. Bridge, who built himself a house in Dorset, retained this picture for his private collection. In 1860 a son of Mr. Bridge sold it to the father of Sir Robert Edgcumbe, its present possessor.

The portrait of *Lady Cockburn and her three Children* was left to the National Gallery in 1892 by Lady Hamilton, widow of Sir James Hamilton, Bart., under the impression that she had power to dispose of it by will. There the picture hung until 1900, when the trustees of the Gallery, being satisfied that Lady Hamilton had no power of bequeathing the picture, handed it back to the rightful owners, who sold it privately for £22,000 to Mr. Alfred Beit. By his will Mr. Beit bequeathed it to the National Gallery, and now beyond dispute the public are, by his generosity, owners of one of Sir Joshua's masterpieces.

The engraving of Sir Joshua's picture was first published under the title of *Lady Cockburn and Children*, but after twenty copies had been issued the lady's husband, who was dissatisfied with the plate, declined to allow further copies to be printed with this title, which was in consequence changed into *Cornelia and her Children*.

MR. GEORGE D. SPROUL, of New York, announces an English edition of the works of *Théophile Gautier*, and the rights in this country have been acquired by Mr. Henry Bumpus, of 335, High Holborn, W.C.

The illustrations, paper, and letterpress will be worthy of volumes by one of the most remarkable writers of our times. Only a limited edition of one hundred copies will be issued.



PORTRAIT OF A LADY AND THREE CHILDREN

BY SEBASTIAN BOURDON

(In the possession of Sir Robert Edgecumbe)

THE teapot illustrated appears to be a very interesting, if not unique, specimen of the work of John Turner, of Lane End. It is five inches high and made in a buff-coloured earthware body, with the surface ornamented with an elaborate design in low relief, of which the prominent feature is the standing figure of a youngish man, dressed in the costume of the middle eighteenth century, and dangling from his right hand one male doll, and from his left two female dolls, all dressed in the style of the same period.



A TURNER TEAPOT

Beneath this figure and running round the teapot is the inscription:—

LORD TRENTHAM WITH HIS FRENCH DOLLS.

Conventional flowers and foliage complete the design. The whole is outlined in a rich dark blue, considerably worn in places. On the base in underglaze lettering is the name and date, "M. Degg, Mar., 1762," and inside the lid are the initials, "M.D., Uttoxeter." There is the usual impressed mark TURNER on the bottom.

There are several remarkable points about this teapot. To begin with, it must have been one of the very first pieces of pottery made by John Turner at Lane End; for, although he had been engaged in the manufacture of white stoneware in conjunction with one R. Banks at Stoke before then, it was not until 1762 that he set up as a potter at Lane End on his own account. And this teapot bears the date of the third month of that year. Again, it is so unlike Turner's usual style that it naturally occurs to one to regard it as an experimental piece. Indeed, it is just such a piece as Professor Church might

have had in his mind when he wrote in his *English Earthenware*, "Turner was not a mere plagiarist of Wedgwood, many of his productions having marked elements of originality." At any rate, in this case he could not have been indebted much, if at all, to Josiah Wedgwood; for at the time this teapot was made the latter was devoting all his time and attention—and had been doing so for the three years since the dissolution of his five years' partnership with Thomas Whieldon at Little Fenton at the end of 1758—to the perfection of his famous "Queen's

Ware," and had not hitherto on his own account produced any pottery bearing the faintest resemblance to it. There may be traces of the same general influence as shows itself in the work turned out during the Whieldon-Wedgwood period; but then it was Whieldon who was the senior partner and the ruling spirit. The pear shape of the teapot, the form and decoration of the moulded spout, and the relief ornament all appear more or less in the tortoiseshell and cauliflower teapots connected with his name. The use of the dark blue colour for the picking out of the design is unusual and seems to have been Turner's own idea. Still, when all is said and done, the piece remains one quite *sui generis*. It would be difficult, if not impossible, to point to any other made by Turner or any contemporary potter like it in general style and workmanship.

The ceramic aspect, however, is not the only interesting one. Curiosity is naturally aroused with regard to the personality and character of the noble lord who figures as the subject of the caricature; for caricature it would certainly seem to be. Surely there is an

The Connoisseur

allusion to some episode in the career of the Viscount Trentham of 1762. Possibly it may have been some event connected with the political affairs of the country: but probability seems to point to something in his private life in the county, for he does not appear to have been a personage of importance in the politics of the day. A search through the catalogue of caricature prints dealing with the first three years of the reign of George III.—when the satirists were especially busy casting ridicule upon the Marquis of Bute and other members of the government associated with him—has not resulted in the discovery of any mention or notice of this Lord Trentham. He belonged, as well as the maker of the teapot and the person for whom it was made, to Staffordshire. A natural inference to be derived from this fact is that the "French dolls" were in some way mixed up with the life of his lordship in the immediate locality. What was the scandal? Any information tending to throw light upon the mystery would be welcomed by the fortunate possessor of the teapot, Mr. A. E. Chavasse, of The Avenue, Stone, Staffs.

ONE of the most remarkable evidences of the high popularity which the stamps of Great Britain enjoy, not only at home but throughout the world, has been the very keen competition to secure specimens of the "official" stamps of this country.

Departmental Stamps of Great Britain By Fred. J. Melville Strictly speaking the term "official" as applied to these stamps is misleading, as all the Government issues have official authority. In referring to similar emissions by our colonies and foreign countries, the term "service" stamps seems to apply more distinctively to the stamps issued "On His Majesty's Service" or "On Service."

The first attempt at providing a special stamp for use in Government offices in Great Britain was practically contemporary with the issue of the first adhesive stamp for the use of the public in this country. The design was similar in every respect to the public stamp, the old Queen's head design after the William Wyon medal, and printed in black on white paper. The two Maltese crosses on the upper corners of the



FOR THE INLAND REVENUE DEPARTMENT



USED IN THE BOARD OF EDUCATION OFFICE

public stamp were replaced by the letters V. and R. to denote that the stamp was for the use of Her Majesty's Government and its officers. That was the only difference between the two stamps.

A few thousands of the service stamp were printed, but they were never actually put into use, the reason for abandoning their issue not being clear.

The Post Office and Treasury Departments at that time were making extensive experiments in the effectual cancelling of stamps after they had done their duty, and some sheets of this stamp appear to have been used in the experiments. Hence they are found cancelled, though in very few instances could they have passed through the post.

From the commencement of uniform penny postage on to 1882, there were no special stamps for Government use in Great Britain, though other countries had adopted stamps for this purpose with varying success.

The Inland Revenue Department was the first to use special stamps, made by overprinting the current stamps with the legend "I.R. OFFICIAL" in two lines. The first stamps to be so overprinted were the ½d. green of October, 1880, the 1d. lilac of December, 1881, and the 6d. grey, which had been in general circulation since 1874.

Three years later the 2½d. lilac, 1s. green, 5s. rose on bluish paper, 10s. blue on bluish paper, and the £1 brown watermarked three crowns appeared similarly overprinted. The same year (1885) the ½d. slate and in 1888 the £1 watermarked orbs were brought into the service of the Inland Revenue Department.

The ½d. vermillion, 2½d. purple on blue, and the 1s. green of the Jubilee series of 1887 were next utilised; also the £1 stamp, the colour of which had been changed from marone to green. The ½d. vermillion was changed to a green colour in 1900 and appeared surcharged in 1901. Then the 6d. grey, of which there had been a large stock, which was being used up in providing stamps for the Department, was superseded by the 1887 6d. stamp purple on red. This stamp in its overprinted form did not appear until 1901.

The next change was brought about by the issue of the new King's head stamps—the ½d., 1d., 2½d.,



A STAMP USED ON OFFICIAL PARCELS



FOR USE IN THE OFFICE OF WORKS

1/-, 5/-, 10/-, AND £1.
ARMY OFFICIAL.ONE PENNY
OFFICIAL FOR USE IN
THE ROYAL HOUSEHOLD.

A STAMP OF THE ADMIRALTY.

1s., 5s., 10s., and £1, all being issued overprinted in 1902.

The 6d. King's head stamp seems to have been prepared for the use of the Inland Revenue Department in 1904, but it did not come into use owing to an official order dated May 12th, 1904, which stopped the use of those and all other service stamps. Mr. I. J. Bernstein in his book on *The Official Stamps of Great Britain* states that only three copies are known, and that they all bear the postmark of May 14th, 1904—the day on which all the stock of official stamps was destroyed.

The Office of Works had its first stamps perforated similarly to the method adopted in many business firms with the initials H.M.O.W., and later with a crown design, and the letters O.W. In 1896 these were superseded by the ½d. vermilion and 1d. lilac, overprinted "O.W. OFFICIAL." The ½d. blue green O.W. appeared in 1901, and the following year the ½d., 1d., 2d., and 2½d. King's heads were issued with this overprint. In May, 1902, the 5d. and 10d. Queen's head were issued, and the 10d. King's head, which completes the "O.W." series, was issued in 1903.

The War Office used stamps inscribed ARMY OFFICIAL from 1896, beginning with the ½d. green, 1d. lilac, and 2½d. purple on blue, and followed in 1900 by the ½d. blue green, in 1901, by the 6d. purple on red, and in 1902 by the ½d., 1d., and 6d. King's head stamps.

The Board of Education did not have any overprinted stamps till 1902, when the 5d. and 1s. Queen's head stamps appeared inscribed BOARD OF EDUCATION in three lines of type along with the ½d., 1d., and 2½d. King's head stamps. In 1904 the two Queen's head Board of Education stamps, the 5d. and 1s., were replaced by King's head stamps.

Two stamps, the ½d. and 1d. of the King's head issue, appeared in 1902 overprinted "R.H. OFFICIAL," for use in the Royal Household, and the following year the values ½d., 1d., 1½d., 2d., 2½d. and 3d., of the King's head series were overprinted "Admiralty Official."

The Board of Trade's stamps were all perforated

with a crown design and the initials B.T., but the collectors who are eager enough to collect the overprinted stamps seem to draw the line at the perforated issues, regarding these as of no more interest than the stamps perforated by business firms with their initials to prevent their misuse by their employés.

There is one other series of overprinted stamps of this class, known as the "Government Parcels" series. They are all overprinted with the inscription "GOVT. PARCELS," and were used indiscriminately by all the departments for use on parcels, and they owe their origin to the rather extraordinary contract still extant between the Post Office and the railway companies for the carriage of parcels, by which the companies receive 55 per cent. of the postage paid on each parcel. Without the use of stamps to denote the amount paid per parcel, there would have been difficulty in checking the amounts which the railways were to receive for the conveyance of official parcels.

The 9d. green and 1s. brown were issued overprinted "GOVT. PARCELS" in 1883, the 1½d. lilac and 6d. green followed nearly three years later (1886), then the 1½d., 2d., 6d., 9d., and 1s. of the 1887 Jubilee series followed at intervals from 1887 to 1891, and the 4½d. green and red appeared in 1892. Then there was a gap of five years before the 1d. lilac appeared thus overprinted in 1897, and the 1s. in its bi-coloured form, green and red, appeared in 1900. In 1902 the 1d., 2d., 6d., 9d., and 1s. of the King's head series followed.

Of a number of these stamps there are variations of type and minor errors in the overprinting which add to the interest of their collection and study.

All in circulation in 1904 were withdrawn pursuant to the order of May 12th already referred to, and owing to the unfortunate incentive to the misuse of the stamps by employés of the Government, there is little likelihood of the system of service stamps ever being revived.

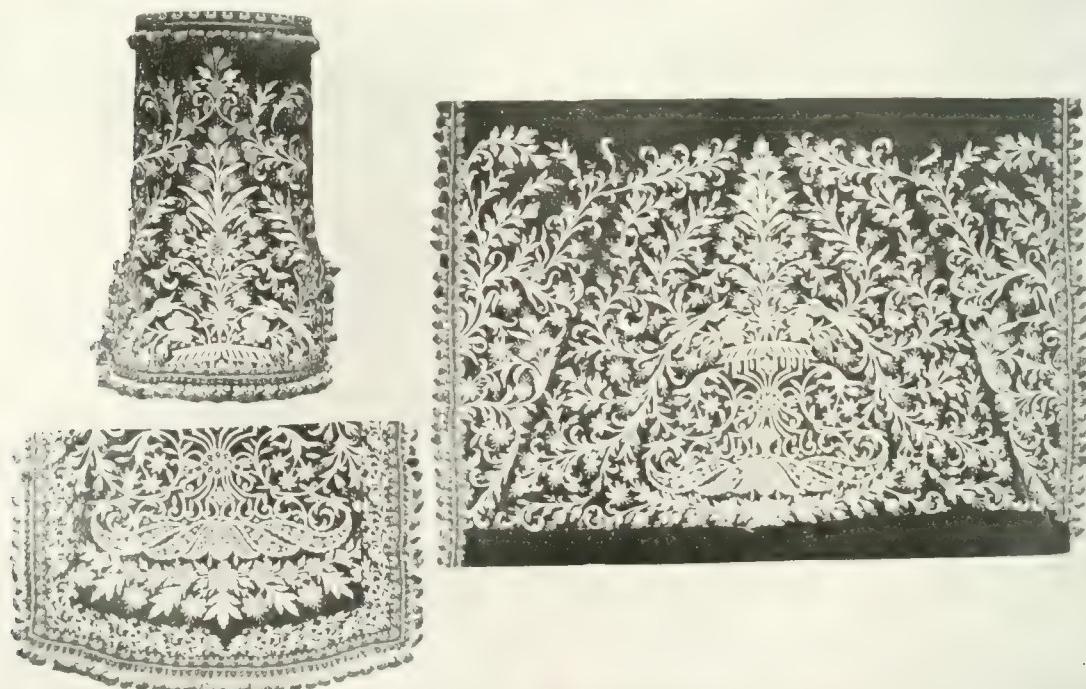
THE portrait of a Florentine youth, of which our frontispiece is a facsimile reproduction in colours, is one of the chief treasures of the Hainauer collection, which, it will be remembered, was last year acquired

en bloc by Messrs. Duveen Brothers. The portrait was originally in the Frizzoni collection at Bergamo, and Dr. W. Bode, as well as other critics of repute, hold it to be an original work by Sandro Botticelli. As such it would be a most important addition to the list of the master's works, since there are only two portraits that are generally accepted as his own handiwork—the *Pietro de Lorenzo de' Medici* at the Uffizi Gallery in Florence, and the bust portrait of a youth at the National Gallery. The so-called "Bella Simonetta" at the Uffizi and the portrait of a man at the Liechtenstein Gallery in Vienna are given by Mr. Berenson to his "Amico di Sandro." The Hainauer portrait would appear to us to be more closely akin to the Liechtenstein portrait than to either of the acknowledged Botticelli heads, though the treatment of the clouds in the background tallies with that of the Medici portrait at the Uffizi.

THE embroideries illustrated were recently presented to the West London Reform Synagogue by Major Lewis-Barned, to be used as covers for Pulpit, Almena, and Scroll of Law. They were made up by Old Portuguese Silver-gilt Embroidery Messrs. Graham & Biddle from rich old Portuguese silver-gilt embroidery on velvet.

THE exhibition held by the *Cercle Artistique et Littéraire* at Brussels in 1905 afforded a unique opportunity for the study of the masterpieces of the old Brussels craftsmen, and particularly of the glorious products of the Brussels looms. The choicest pieces of tapestry from the museums and private collections of Europe were to be seen under the same roof, among the contributors to this remarkable display being the South Kensington and Cluny Museums, the Louvre, the Brussels Museum, Mr. Pierpont Morgan, Lord Iveagh, and Mr. Martin-Leroy. The sumptuous portfolio, published by Messrs. G. Van Oest & Co., Brussels, under the name of *Tapisseries et Sculptures Bruxelloises à l'Exposition de 1905*, to which M. Joseph Destrée, keeper of the Royal Belgium Museums of Decorative and Industrial Art, has supplied the scholarly text, is a fitting and lasting memorial of this important temporary gathering.

The admirably reproduced large plates illustrate the development of the Brussels tapestry industry from the fifteenth to the eighteenth centuries, though it must be confessed that the faded splendour of colour, which is the principal charm of these woven hangings, is better suggested in the monochrome plates than in



OLD PORTUGUESE SILVER-GILT EMBROIDERY

the inadequate colour reproductions. Whilst the old Brussels tapestry workers exercised their craft with a complete sense of artistic fitness, the woodcarvers of Brabant, such as the craftsmen who worked the famous retables of St. George, of Lombeek Notre Dame, and of Andergham, delighted in such a wild play of ornamental fancy and of exquisite skill in minute detail that the actual reliefs are completely lost in the flamboyant exuberance of the surrounding Gothic tracery. Still, one cannot but admire the amazing skill and patience that went to the making of the carvings illustrated in the portfolio, even if the noble simplicity of the figures on the Pascal candlestick at *Léau* are artistically infinitely preferable. The ordinary edition of the portfolio is published at 75 frs.

Le Genre Satirique dans la Peinture Flamande

FROM the same publishing house comes a second and enlarged edition of Mr. L. Maeterlinck's exhaustive study of *le genre satirique* in Flemish painting. The title of the book by no means expresses the full scope of the volume, which, far from being confined to satire, gives a complete history of the evolution of the grotesque element in Flemish art, of caricature, satire, humorous pictorial comment on social life, customs, human weaknesses and vices, from the days of antiquity to Jerome Bosch and Pieter Breughel and down to the nineteenth century. In fact, if fault must be found with this volume, which is as important for the pageant of social life in past centuries which it sets before our eyes, as for the artistic issue involved, it is that its scope has been extended far beyond the avowed limits of the subject, and that the author, who is, by-the-way, keeper of the Museum of Fine Arts at Ghent, in his search for humour and satire reads deliberate comic intention into certain manifestations of art which are wholly serious, though they contain a grotesque element in their primitive *naïveté*. The publishing price of Mr. Maeterlinck's book is 10 frs.

THE Maypole Jug here illustrated is a dainty specimen of old Staffordshire colour-printed ware, which, though laying claim to no great artistic merit, possesses a style and interest of its own. Made about the end of the eighteenth century, it depicts a scene "in the merrie month of May," where village man and maid in gaily coloured costume are dancing round the maypole to the music of the pipe. On the front is represented a gallant rustic endeavouring to persuade a demure young lady to "come and join the dance," while on the reverse side is shown a typical rural scene of a picturesque farmhouse among trees, and in the foreground a packman with his laden mule travelling along the road. Altogether it "tells a tale of other days," and smacks of old English life. Round the neck of the jug is a coloured floral border. The jug is four inches in height.

A CORRESPONDENT writes to say that the portrait of a lady attributed to the Rev. W. Peters which appeared in the March number is a copy of a painting by Guido Reni, Peters or Guido Reni? which in 1771 was in the collection of the Earl of Bute. The picture was engraved by W. Baillie.

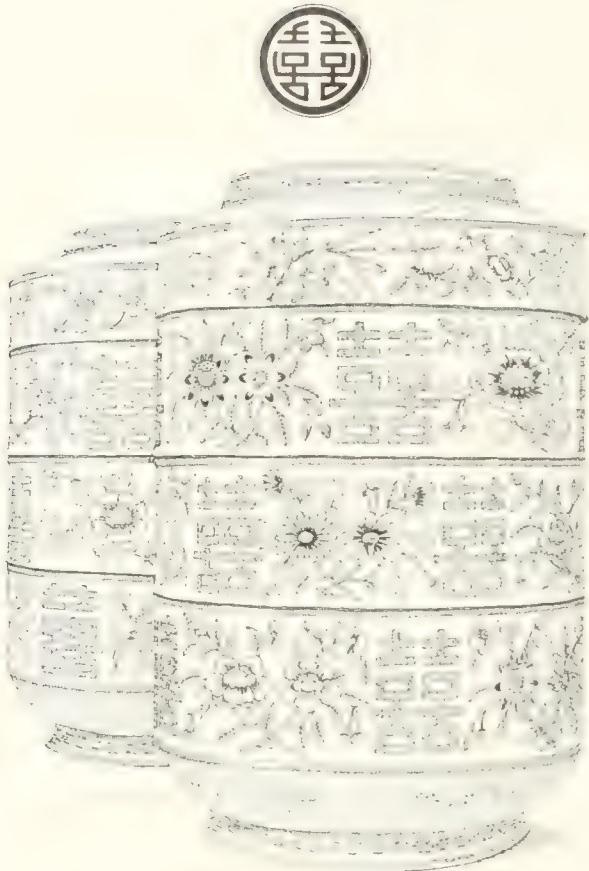
Spanish Art Treasures

WE are informed upon high authority that the Spanish Art Treasures Government are introducing a measure to prevent the art treasures of Spain leaving the country. The law is to be drafted upon similar lines to the Pacca Edict. The increasing interest in old Spanish art in this country is evidenced by the opening of the large Spanish Art Gallery at No. 50, Conduit Street, where many specimens of ancient Spanish art can be seen. It will be

interesting to watch the effect of the new law upon the influx of Spanish works into England and America. In Italy, in spite of the severity with which the Pacca law is applied, there still appear to be means of evasion—witness the Cattaneo Van Dycks, which are the subject of a special article in the present issue of THE CONNOISSEUR.



A MAYPOLE JUG.



PAIR OF CANTON ENAMEL BOXALLS

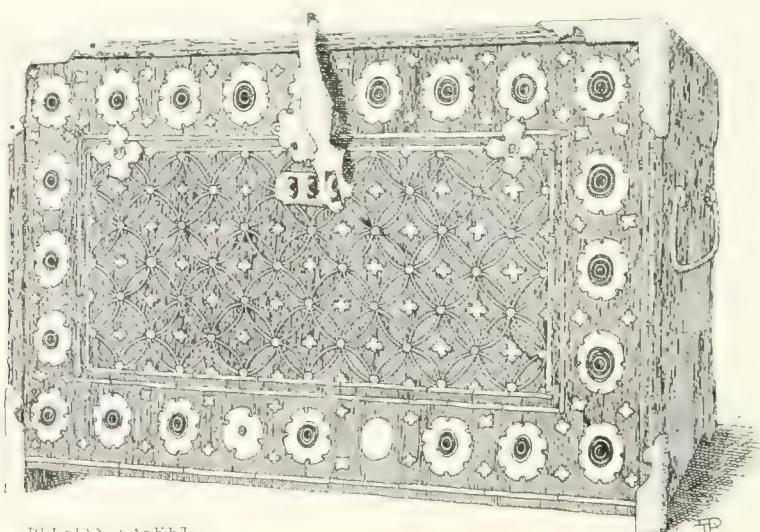
THESE pretty objects, consisting of nests of trays with their covers, are in their form and arrangement very common in Oriental art, being made both in metal, as in these Chinese examples, and in lacquered wood, as in India. Our illustration shows a fine specimen of what is known as "Canton enamel," a species of translucent enamel, in all colours, which

A Pair of
Chinese
Boxalls

is freely painted over a metal background. This class of work is not very frequently met with in this country, though specimens are occasionally seen among the collections lent to the South Kensington Museum; and some samples of its present manufacture, prepared for the Siamese market, of a very coarse character, are shown in the Oriental galleries of the Imperial Institute. These boxalls, which are, perhaps, late eighteenth century work, are of copper, enamelled inside and out with a bright blue glaze, over which is painted, in various colours, groups of flowers, all the portions of the metal otherwise showing, such as the edges of the trays, being gilt. Interspersed among the flowers, painted in red, is the sign of the word "Remembrance," a word which generally occurs on these boxalls, and which is repeated on the lid on a bright yellow ground, in a circular cartouche, as shown on the drawing. These boxalls measure 7 inches in height and $4\frac{7}{8}$ inches in diameter.

THE innumerable sandal-wood boxes and card-cases, inlaid with ivory and silver of Indian work,

with which everyone is familiar, are mostly of modern manufacture, and too mechanical in their regularity to be of any artistic value. The methods of this class of workmanship were first imported into India from Persia; and Mr. L. Kipling says:—"At Hushiarpur, in the Punjab, is practised a variety of the ancient Persian craft of inlaying dark wood with ivory." The example we here give is a fair specimen of this class of Persian work of the sixteenth century. The effect of the ivory inlaid in the dark wood has been heightened by small black scorings in the centre of the flowers; and the general symmetry of the pattern, together with the irregularity of the detail, make this casket a very pretty object. It is mounted in brass, and has a



PERSIAN CASKET

folding front concealing interior drawers. Its length is 12 inches, and its height 7½ inches; and it is now preserved in the Oriental branch of the Victoria and Albert Museum.



CHALICE AT DEAN PRIOR

AMONGST most West Country chalices of a certain date, that of the latter half of the 16th century, there is a considerable family likeness both **Elizabethan Chalices** in type and decoration. We illustrate two, which may be taken as typical:—viz., the chalices belonging to Sourton and Dean Prior, both small Dartmoor border parishes. They are of Exonian make, and stamped with an I, and IONS or INS, for John Ions, communion cups of whose make are recorded from 1570 to 1576. The cups of Sourton and Dean Prior are of the latter date, so far as the incised inscriptions on the covers are authoritative; there is no other date mark in these two cases, though other cups of the same maker (*e.g.*, at St. Petrock's, Exeter, and one at Lympstone, near Exeter) bear the Exeter mark, a crowned X in a circle, and date letters A or B for 1575 or 1576 respectively. The ornamentation of the chalices, as will be seen, is simple, consisting of plain incised bands with conventional foliage slightly chased. The Dean-Prior cup gains additional human interest from the fact that



CHALICE AT SOURTON

it was doubtless used by Robert Herrick, who was presented to the living in 1629, ejected in 1649, and reinstated after the Restoration in 1662, and who died and was buried at Dean Prior in 1674.

Wrought Ironwork Exhibition AN exhibition of an unusually interesting nature has just been opened at the Fine Art Society's Galleries, 148, New Bond Street. It is composed entirely of choice examples of mediæval and Renaissance German wrought ironwork.

AMONGST the most interesting of the properties of Tavistock Parish Church is the rare Cope Chest of which we give an illustration. Exceptional in itself as a piece of well-preserved ecclesiastical furniture, it is stated to be the only example of its kind in Devon and Cornwall. Its merit is enhanced by the admirable wrought-iron work decorating the lid and top. The chest is of oak, and measures



PEWTER FLAGONS AT TAVISTOCK PARISH CHURCH.

2 ft. 3 in. by 1 ft. 6 in. by 2 ft. 1 in. We also illustrate four pewter flagons in the same church, in pairs 17½ in. and 14½ in. high respectively. One of the larger flagons is inscribed:—"Thomas Poynter and Robert Cudlipp, Churchwardens of Tavistock in Devon 1633." The other large flagon, that with the plainer base, is uninscribed, and from its style would seem to be somewhat older. The two smaller flagons are inscribed:—"Ralph Worth and Richard Peek Churchwardens 1638."

Norwich Plate

The Editor of THE CONNOISSEUR.

DEAR SIR,—We wish to point out to you an error in Mr. Leonard Willoughby's article on "Norwich" in the March issue of your magazine, which we shall be glad to see corrected.

On page 185, column 2, end of second paragraph, he states that the thistle-shaped cup at St. Peter Mancroft Church "is the only piece of plate known with the date-letter for 1543-4." [Of course, he refers to the mark of the London hall.] We have had several examples of pieces of plate with the date-letter for this year, and have even now a piece in stock which we shall be pleased to show to him if he cares to see it.

We are, dear sir, yours faithfully,
CRICHTON BROS.

Books Received

Hinrich's Geschichtsausgabe, by Dr. Theodor V. Eimel 3 M. 50; *Ehrenberg's Kunstgeschichte*, 6 M. 50. (J. J. Weber, Leipzig).

Wool, Silk, & Linen in Art, by Da L. v., 10s. td. net; 4 vols. 10s. 10d. each. *Specie Criminis*, 10s. 6d. net. (Elliot Stock.)

The Old Church Plate of the Poor & Men, by F. Alfred Jones, 10s. 6d. net. (Bemrose & Sons Limited.)

British Ecclesiastical Furniture, by Esther Singleton, 42s. net. (Hodder & Stoughton.)

The Sweet of All Time, by Philip Sidney, 2s. net. (Henry Frowde.)

Proposals for a Voluntary Nobility; Prospectus of the Samurai Press, 1907. (The Samurai Press.)

Manuale d' Arte Decorativa, Antica e Moderno, by Professor A. Melani, L. 12. (U. Hoepli, Milano.)

The Stamp Collectors' Annual, edited by Percy C. Bishop, 1s. net. (Charles Nissen & Co.)

I Palazzi Di Roma, by Luigi Gallari, 3 lire. (Societa Editrice Dante Alighieri.)

Orkney and Shetland Old Lore. (The Viking Club.)

Venice, by Beryl de Selincourt and May Sturge Henderson, 10s. 6d. net and 2s. 1s. net. (Chatto & Windus.)



COPE CHEST AT TAVISTOCK CHURCH

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

THE SIGNET RING OF CESARE BORGIA.

To the Editor of THE CONNOISSEUR.

SIR.—With regard to your question in THE CONNOISSEUR for February respecting the signet ring of Cesare Borgia, I may say that my father, the late Rev. Charles Henry Hartshorne, bought it at the sale of the collection of Thomas Turton, Bishop of Ely, in 1864. I remember that there was a date, I think 1515, engraved on the lid of the box, which was supposed to have contained poison. This date had the appearance of being modern. It was of this kind—1515—and I should have expected the figures of that date to have been more after this form—1515. I believe the ring is now in the possession of my brother. This I can ascertain for you if you let me know. With the ring was a circular filagree box, with a red stone set in the centre of the lid.

It is more than thirty years since I saw these objects, but I remember that the ring was very heavy and massive, and the inscription in small black letters inside the hoop was evidently genuine—*fais ce que dois advienne que pourra*.

Yours faithfully,

ALBERT HARTSHORNE.

THE CABINET MAKER ROUSSEL.

To the Editor of THE CONNOISSEUR.

SIR.—In reference to the letter signed "Fife," published in THE CONNOISSEUR, April, 1907, page 278, Notes and Queries, the inquirer will find in Alph. Maze-Sencier's "Le Libre des Collectionneurs" (French), Paris, Libraires Renouard, 6, Rue de Tournon, under *Ébénistes*, page 46, the following notes:—

"A. Roussel, maître ébéniste établie à Paris au commencement du règne de Louis XV. En 1725 il travailla à la corbeille de Marie Leczinska, et figure sur les comptes des Menus-Plaisirs (o'2984)."

"Roussel, ébéniste de talent, inscrit sur les comptes des Menus-Plaisirs, de 1785 à 1790. Les fournitures se composaient de consoles, secrétaires, bibliothèques, encoignures, tables à jeu, etc., presque toujours en acajou. Dans un de ses mémoires, date 1789, nous remarquons. 'Pour M^r le Dauphin, une table à l'eure en acajou. 60 lit.' (Ach. nat. o'3070 à o'3088)."

Yours faithfully,

A SUBSCRIBER.

WHO WAS TRÉCOURT?

To the Editor of THE CONNOISSEUR.

SIR.—I would like to find out if a painter Trécourt is known, and if he accompanied Byron on his travels. I believe I have seen somewhere an engraving of Byron looking out on the sea, and behind him ruins. Could you find out anything about this Trécourt, and if such a painting is known, you would oblige me greatly. Thanking you beforehand,

Yours very truly,

B. S. DE TERVAL.

INFORMATION REGARDING MRS. LOFTIS.

To the Editor of THE CONNOISSEUR.

SIR.—In the collection of Mme. Armande Calavet, Paris, there is a portrait of a Mrs. Loftis painted by Sir P. Lely. Could any of your readers furnish me with some information about that lady?

SIR DAHEGREN.

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR.—I have had opportunities of examining a number of coffers similar to the one described. They vary much in size, but all that I have seen are of the same type. On one which I examined in Ireland, I was fortunate enough to find a record of place and date of origin. Inside the lid on a long narrow strip of metal there was engraved in German an inscription, the translation of which was "State locksmith in Nürnberg has made me 1723." A feature in these chests is the ornamental sheet of pierced steel-work which covers over the whole of the works of the lock inside the lid. Of these plates no two seem to be alike—some are armorial, others have conventional foliage. One I saw has two sturdy figures like German foresters or huntsmen with sword and long bow. Another had a very effective design of mermaids. There is a good, but not very large, example of coffer in the Bodleian Library, Oxford. It is labelled, as I remember, "Sir Thomas Bodley's 'strong box' or 'deed chest,'" I forget which; and is mounted on a pretty stand of open wrought-iron work, raising the chest a foot from the floor—a very convenient plan. This is the only stand I have seen. These chests must have been sent to this country in large numbers, so many of them are scattered about, and no doubt they were used by the squires and merchants of two or three centuries ago to hold valuables and important documents. The lock is curious; it occupies the whole of the inside of the lid, and has four or more spring-bolts, so that the box locks when the lid is slammed. The key is only required for unlocking.

W. H. PATTERSON, M.R.I.A.



IN spite of the fact that in nearly every phase of art and literary property at auction there have been many

high prices and numerous "records" during March, the picture sales have been few in number and, with one exception, uninteresting in character. Messrs. Foster's sale on the first of the month included a work attributed to Cuyp -- *Poultry*.



town in the distance, on panel, dated 1672, which realised 150 gns. Messrs. Christie's sale on the following day comprised modern pictures, the property of the late Mr. William Vokins, of "The Drive," Hove, Sussex, and from other sources. The collector whose pictures were now sold (on the death of Mrs. Vokins) was a prosperous "wharfinger," with a taste for pictures. The more important of the 99 which constituted his property included eleven by T. S. Cooper, among which were: *A Group of Nine Sheep in a Pasture*, 33 in. by 47 in., 1876, 135 gns.; *Out of the Sun*, sheep resting under a thatched roof, 30 in. by 42 in., 72 gns.; *Cattle in a River, Evening*, 19 in. by 28 in., 62 gns.; *Group of Sheep in a Pasture*, on panel, 18 in. by 24 in., 1876, 70 gns.; *Five Cows and a Calf in a Meadow*, on panel, 18 in. by 24 in., 1876, 72 gns.; and *Five Cows on the Bank of a River, Evening*, on panel, 16½ in. by 20 in., 1878, 70 gns.; Sir J. Gilbert, *Waiting for the King, Marston Moor*, 24 in. by 30 in., 1877, 78 gns.; F. Goodall, *The Return of a Pilgrim from Mecca*, his purse-bearer distributing alms to the poor of Cairo, 50 in. by 73 in. (exhibited at the Royal Academy, 1862), 95 gns.; two by B. W. Leader, *River Scene, North Wales*, 29 in. by 42 in., 1876, 142 gns.; and *The Old Mill, Streatley-on-Thames*, 23 in. by 39 in., 1873-8, 130 gns.; Erskine Nicol, *Village Politics*, 9 in. by 14 in., 1853, 90 gns.; and three by E. Verboeckhoven, *Ewes, Lambs, Goat, and Poultry*, 34 in. by 28 in., 1877, 185 gns.; *Peasant driving Sheep, Goats, and Kids*, 39 in. by 31 in., 1878, 165 gns.; and *Ewes, Lambs, and Poultry*, on panel, 12 in. by 16 in., 1878, 90 gns.

The miscellaneous properties included: Erskine Nicol, *Kept In*, 18 in. by 14 in., 1871, 105 gns.; T. S. Cooper, *Fording the Stream*, cattle crossing a ford followed by a boy on a donkey, 29 in. by 27 in., 1833, 120 gns. (this realised 145 gns. at the Hargreaves sale in 1896); and K. Heffner, *Bavarian Lowlands, a Silver Morning*, on panel, 28 in. by 39 in., 60 gns. The sale on March 9th also consisted of works by modern artists, and comprised pictures the property of the late Mr. J. Y. V. Vernon, of Strathallan, Southbourne, and from other sources. The drawings included two by C. Fielding, *Landscape*, with figures and cattle on a road, near a pool, 13 in. by 19 in., 1849, 200 gns., and *Storm at Sea*, 11 in. by 16 in., 1833, 78 gns.; J. L. E. Meissonier, *Le Fumeur*, 14 in. by 8 in., 1873, engraved by Jules Jacquet, 470 gns.; S. Prout, *Malines*, 16 in. by 21 in., 70 gns.; Rosa Bonheur, *Denizens of the Highlands*, 23 in. square, 420 gns. (this was in the A. H. Campbell sale of 1867, when it sold for 630 gns., and in Sir John Fowler's sale of 1899, when it brought 700 gns.); and D. A. C. Artz, *Knitting*, 18 in. by 12 in., 50 gns. The pictures included: D. Cox, *Sunday Afternoon on the Trent*, 22 in. by 34 in., 100 gns.; L. Knaus, *Head of a Lady*, oval, 18 in. by 15 in., 1859, 140 gns.; J. B. Burgess, *The Reprimand*, 33 in. by 43 in., 100 gns. (this was "knocked down" in December last at 85 gns.); two by T. S. Cooper, *On the Banks of the Stour*, 23 in. by 35 in., 1878, 95 gns., and *A Group of Cattle in a Meadow, Evening*, 30 in. by 48 in., 1867, 165 gns.; H. W. B. Davis, *On the Upper Wye*, 50 in. by 40 in., exhibited at the Royal Academy, 1898, 210 gns.; T. Blinks, *The Kill*, 30 in. by 50 in., 70 gns.; W. P. Frith, *Pamela*, 13 in. by 10 in., the original sketch for the large picture, 60 gns.; and W. Shayer, sen., *Peasant and Children*, with pony, cattle, and sheep, 30 in. by 40 in., 60 gns.

The one interesting sale of the month, held on March 16th, comprised pictures by old masters, being part of the first portion of the Massey-Mainwaring collection, also pictures by old masters the property of Sir W. J. Farrer, and from numerous other sources, the sale realising upwards of £10,000. The Massey-Mainwaring collection of 36 lots realised £7,442 8s., and therefore constituted the chief feature of the day. Taken in the order of sale there were: C. Bega, *An Interior*, with a peasant, his

wife and child, two figures in the background, oil paint, 16 in. by 14 in., 230 gns.—at the Scarisbrick sale of 1861 this brought 50 gns.; N. Berchem, *Two Peasant Women, one milking a cow, the other milking a goat*, signed, on panel, 12 in. by 17 in., 80 gns.—at the Scarisbrick sale this fetched 105 gns.; A. Canaletto, *View of the Canal*, 88. 16.; *Canal with Figures*, 100 gns.; *Musicians*, 100 gns., with gondolas and figures, 23 in. by 38 in., 856 gns.—at the Scarisbrick sale this sold for 220 gns.; B. Canaletto (*i.e.*, Bernardo Bellotto, nephew of the famous Canale or A. Canaletto), *View of Dresden Market Place*, with cart and numerous market figures, 36 in. by 48 in., engraved by the artist, 330 gns.; two portraits by F. Clouet, *Claude de Clermont, Sieur de Campierre*, in black doublet, on panel, 7½ in. by 5½ in., 310 gns.; and the *Comte de la Marque*, in black jerkin with white sleeves, on panel, 7 in. by 5½ in., 720 gns.—both these were in the Strawberry Hill collection of Horace Walpole, and at the dispersal of the Magniac collection in 1892 fetched 105 gns. and 45 gns. respectively; J. B. Greuze, *Head of a Girl*, 17 in. by 14 in., 340 gns.; Lucas de Heere, *Portrait of the Artist* in black dress, hat and gloves, holding an oval medallion, painted with a skull and inscription, on panel, 11 in. by 9 in., 180 gns.—at the Magniac sale this realised 105 gns.; Holbein, *Portrait of the Duke of Norfolk*, in black and brown dress trimmed with white fur, on panel, 6½ in. by 5½ in., 135 gns.—at the Magniac sale this brought 100 gns.; School of Janet, *Portrait of Blasie de Monluc, Marshal of France*, in buff jacket trimmed with red, on panel, 8 in. by 5½ in., 125 gns.—at the Magniac sale this sold for 27 gns.; N. Maes, *Portrait of a Princess of the House of Orange*, signed and dated 1677, 25 in. by 21 in., 175 gns.—this has always been known as by G. Netscher, as such it was exhibited at Burlington House, and as such it was sold in the Northwick collection in 1859 (lot 1,791) for 40 gns.; Quentin Matsys, *Portrait of Louis XI. of France*, in purple dress with black sleeveless jacket, purple cap, and green sash, on panel, 9 in. by 5½ in., 600 gns.—at the Magniac sale this realised 160 gns.; F. Mieris, *Portrait of a Gentleman*, richly dressed, sitting in a chair, with a pipe in his right hand, and laughing with a pretty woman who is holding a jug and a glass, on panel, 8½ in. by 6½ in., described in Smith's Catalogue *Raisonné*, 120 gns.; A. Van der Neer, *Village Scene*, with two windmills on the left, two peasants with a dog going towards three figures seated round a bonfire, signed with initials, on panel, 9½ in. by 13 in., 460 gns.; J. Ruysdael, *River Scene*, overhung with large trees, a boat with two peasants, on panel, 12 in. by 16 in., 260 gns.; two by D. Teniers, *Woman Lighting a Pipe*, interior of a cottage, with several figures, signed, on panel, 14 in. by 18 in., 400 gns., and *Le Buveur Flamand*, interior with two boors, one of whom is seated near a tub, the other lighting his pipe, on copper, 9½ in. by 7 in., 300 gns.; two by W. Van de Velde, *View from the Shore looking Seaward*, under the appearance of early morning and calm weather, with vessels and figures, 12 in. by 15 in., described by Smith, 300 gns., and *Dutch Galliots*, a view at the mouth of a river, on

panel, 15 in. by 19 in., 300 gns.; and two by P. Wouvermann, *Landscape*, with a high road on the banks of a canal, on which are a lady and gentleman on horseback, with a dog behind them, and a beggar boy running at their side, on panel, 12 in. by 16 in., 300 gns., and *A Wooden Bridge over a Frozen River*, three figures on the ice, on panel, 6½ in. by 9 in., 110 gns.

Among the miscellaneous properties there were: Jacopo Bassano, *Portrait of Ottavio Amalteo*, a Venetian physician, in dark robe with fur, 48 in. by 33 in., 70 gns.; Sir H. Raeburn, *Portrait of Sir James Montgomery*, Lord Chief Baron of the Court of Exchequer, whole length, in black dress and gown, with white wig and bands, 90 in. by 59 in., 620 gns. (this is one of two practically identical versions of the same portrait); Sir A. More, *Portrait of a Lady*, in black dress with crimson sleeves and white cap, seated, holding a chain, dated 1566, on panel, 44 in. by 32 in., 440 gns.; Sir T. Lawrence, *Portrait of Mrs. Siddons*, in white dress with blue sash, 35 in. by 27 in., 160 gns.; P. Wouvermann, *Figures, horses and cart outside a farrier's shop*, 15 in. by 20 in., 115 gns.; G. Terburg, *Lady in Grey Dress*, seated at a table, with a dog in her lap, on panel, 12 in. by 11 in., 160 gns.; and a picture ascribed to G. Vincent, but perhaps by C. Deane, who painted a large number of admirable pictures of London, *View of St. Paul's from Waterloo Bridge*, 53 in. by 70 in., dated 1820, 270 gns.—this picture is in several respects strikingly like one by Deane which was sold at Christie's on March 2nd last.

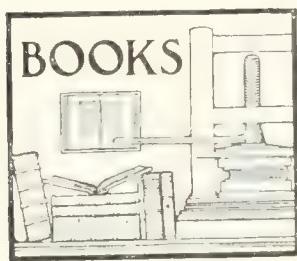
Messrs. Knight, Frank and Rutley sold on March 19th and two following days the contents of Stisted Hall, near Braintree, Essex, the pictures including: James Webb, *View of the Thames, with Chelsea Church, Old Battersea Bridge, etc.*, 36 in. by 46 in., 61 gns.; Charles Landseer, *A Scotch Wedding in the Time of the Covenanters*, 37 in. by 48 in., £50; G. Morland, *Farmyard Scene with Rustic Courtship*, figures loading a cart, etc., 33 in. by 48 in., 140 gns.; J. M. W. Turner, *Grand Classical Landscape*, with figures in foreground, 42 in. by 61 in., 210 gns.; T. Gainsborough, *Portrait of John Festing*, the celebrated musician, in brown coat with gold braided waistcoat, holding a flute, 28 in. by 33 in., 142 gns.; and Heywood Hardy, *The King's Daughter*, 72 in. by 52 in., 80 gns.

Messrs. Christie's concluding sale of the month (23rd) was made up of pictures and drawings from numerous sources, the few pictures of note including: R. Cosway, *Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana*: Portraits of Juliana, Countess of Carrick, and her two daughters, on panel, 25 in. by 30 in., engraved, 80 gns.; G. Romney, *Portrait of a Young Girl*, in white frock and cap, tying a blue ribbon round the neck of a dog, 35 in. by 26 in., 140 gns.; P. Wouvermann, *Landscape with the Repose of the Holy Family*, 24 in. by 19 in., described by Smith, 190 gns.; Van Dyck, *Portrait of the Duchess of Croy*, in black dress, 44 in. by 39 in., 115 gns.; Sir J. Reynolds, *Portrait of Admiral Sir John Lockhart Ross*, in naval uniform, holding his stick, 50 in. by 40 in., 125 gns.; J. Hoppner, *Portrait of a Girl*,

in white dress, in a landscape, 29 in. by 24 in., unfinished, 150 gns.; T. Gainsborough, *The Masham Family*: Portraits of the Earl of Romney and his three sisters, 22 in. by 16 in., 195 gns.; Sir J. Reynolds, *Portrait of a Gentleman*, in grey coat with blue facings, holding a violin, 28 in. by 23 in., 190 gns.; G. Terburg, *The Countess at a Toilet*, 18*l.f.*, with two figures, 31 in. by 25 in., 220 gns.; and Ribera, *The Peasants' Offering*, 62 in. by 75 in., 95 gns.

The drawings included: J. Downman, *Portrait of a Lady*, in white dress and large straw hat, holding a bowl, 7*l*. in. by 5*l*. in., 52 gns.; and D. Gardner, *Portrait of Lady Frances Romney*, in white dress with blue robe lined with ermine, seated in a landscape, oval, 21 in. by 18 in., 160 gns.

ON Friday, March 1st, Mr. J. C. Stevens very properly catalogued among some miscellaneous articles a number of "curious old books" which, strange as it may appear to the uninitiated, attracted very considerable attention. The reason was, however, plain enough, for at the head of one of the four lots, each consisting of a number of works by different



authors, appeared this entry—"Shelley. Posthumous Fragments of Margaret Nicholson. Munday, Oxford, 1810." This, when genuine, is, as it happens, one of the rarest and most valuable tracts in the whole range of English literature. It was absent from the Shelley exhibition held at the Guildhall Library in July, 1893, and it is safe to assume that the vast majority of collectors have never seen it anywhere. On June 18th, 1902, Messrs. Christie, Manson & Woods catalogued a copy which turned out on investigation to be the facsimile made by the late Mr. R. H. Shepherd in 1876. This imitation is fairly well known now, but was at one time exceedingly dangerous, and has often been mistaken for the original. Still, whenever the entry "Posthumous Fragments of Margaret Nicholson" is seen in any catalogue, the entry is invariably investigated, for there is, of course, just a chance that it may refer to the original issue after all.

If a copy of the original issue and one of the reprints were placed side by side we do not suppose that there would be much risk of mistaking one for the other. The difficulty is to procure the original to compare with the imitation, and in its absence there can be no doubt at all that Shepherd's reprint looks genuine enough, and is extremely seductive in consequence. But fifty copies were printed, so it is not often met with, while of the original but one or two copies are known. There is a way, however, of telling Shepherd's reprint at a glance and without the need of comparison. The rule is this:

turn to page 8, line 12, and should the word "hateful" appear then without doubt the reprint is ear-marked. The word ought to be "baleful," and is so in the original. But for this mistake the probability is that the "Posthumous Fragments" would be comparatively common. This short digression, though not absolutely necessary, is at any rate advisable, for the reprint has before now been known to occupy a position to which it was not entitled.

The early part of the month of March was productive of no book sales of the least interest. It is not until we come to the 14th that anything needs to be chronicled. On that and the following day Messrs. Puttick & Simpson held a miscellaneous sale which realised rather more than £700, and is noticeable chiefly on account of a large paper copy of *Gulliver's Travels*, 2 vols., 1726, which realised £100 (contemporary calf). The large paper copies are very scarce, especially when, as in this instance, the inscription is under the portrait, instead of round it, and each of the four parts into which the work is divided is paged separately. We notice also a very fine copy of Charles Lamb's *Adventures of Ulysses*, 1808, 8vo, in the original boards, uncut, with label—this realised £25; while Hodgson & Graves's *Engravings from the Works of Sir Joshua Reynolds*, 3 vols., folio, 1833-35, sold for £35 (half morocco). The best and by far the most expensive edition is that "published by S. W. Reynolds, Bayswater," in 3 vols., folio, 1820.

Messrs. Sotheby's sale of March 15th and 16th was extremely important by reason of the character of the books sold, no less than on account of the large sums realised for some of the rarer examples. The original and only separate edition of Sir John Hawkins's *Voyadge (sic) to the Parties of Guynea and the West Indies*, London, 1569, 12mo, was bought for £630 (new calf, extra), and three copies of Frobisher's *Voyages* together totalled £2,680. The amounts realised for these were as follows:—*The Voyage to Meta Incognita* (the first voyage), 1578, 8vo, £1,000 (new calf, gilt); *The Voyage into the West and North-West Regions* (the second voyage), 1577, 12mo, £760; and *The Last Voyage into Meta Incognita* (the third voyage), 1578, 12mo, £920. These books belonged to the original editions in English, and are of course exceedingly rare. But two copies are known of the first voyage (the one appearing at this sale making the second). Of the second and third voyages very few copies can be traced, and nearly all are imperfect.

A curious relic of Lady Hamilton, which, by-the-way, was picked up in the Mile End Road a short time ago for a few pence, and now realised £31, is worthy of special notice. It consisted of the fifth volume of Molière's works, printed at Glasgow in 1751. The book itself was worthless, but it contained the following inscription on the fly leaves:—"Given to me by Miss Knight, whom I thought good and sincere; we succoured, cherished, and protected her and her mother, Lady Knight, and brought them off from Naples to Sicily, and when Ly K. died my dear mother took

Mess Knight to our home, Sir Wm and self be it. There, at the rest-aing of Naples with Nelson. We were shelter to Mess K for a few days, we could not get free of expense to England. What has she done in return? Ingratitude, God forgive her, for altho' she is clever and learned, she is dirty, ill-bred, ungrateful, bad manard, false, and deceiving. But my heart takes a nobler vengeance, I forgive her.—EMMA HAMILTON."

Many other interesting books changed hands at this sale, but perhaps the most popular "lots" were the Burns manuscripts, which included the famous "Scots wha hae wi' Wallace bled." The autograph MS. of this immortal poem on a folded sheet of 8vo paper realised £355, but was, we understand, re-sold privately immediately afterwards, and sent back to its native country north of the Tweed. A number of poems and a letter sent in one packet by Burns to his friend and patron Alexander Frazer-Tytler, afterwards Lord Woodhouselee, brought £365. The poems comprised the one "On the late Captain Grose's Peregrinations through Scotland," commencing "Hear, Land o' Cakes, and brither Scots," "An address to Miss C . . . (Cruikshank)," "The Humble Petition of Bruar Water to the Noble Duke of Athole," and some other pieces. A third collection, comprising a version of "The Brigs of Ayr," a "Song on Lord Gordon of Kenmure," etc., made £350. To criticise this sale in detail would be impossible within the compass of a few lines. The total sum realised for the 468 lots in the catalogue was no less than £12,841, and that will give, at any rate, some idea of its importance.

The sale held by Messrs. Christie, Manson & Woods on March 20th was of a miscellaneous character, and many of the books were sold in "parcels." All were, however, good of their kind. Among the more important lots we notice particularly Chippendale's *Gentleman and Cabinet Maker's Director*, 1754, £30 (morocco), Hepplewhite's *Cabinet Maker and Upholsterer's Guide*, 1788, £24 10s. (morocco), and Sheraton's *Cabinet Maker and Upholsterer's Drawing Book*, 1793, 4, £23 10s. (morocco). All these were fine copies and unusually well bound. Another work of a somewhat similar kind, which realised £8, was *The Cabinet Maker's London Book of Prices*, 1793. This too was bound in morocco and a fine copy. *Parthenia, or the Maidenhead of the first Musicke*, by Dr. John Bull, William Byrd and Orlando Gibbons, 1646, folio, sold for £40. The latter part of this book had some contemporary MS. music. As very often happens at Christie's the catalogue disclosed a number of extra-illustrated or "Grangerized" books, as, for example, Savage's *History of Carhampton*, 1830, extended to two volumes and inlaid folio size. This realised £26 10s.

Dr. Roots's library and other properties sold by Messrs. Hodgson's on March 20th and 21st proved to be very important, and here too a number of extra-illustrated books are noticeable, as well as scarce *Americana*, the lordly folios of John Gould, all bound in crimson morocco extra to a pattern, and some English classics of very considerable importance and rarity. A very clean and perfect copy of the first edition of Ruskin's *Poems*, printed in 1850, realised £42 (cloth, as issued), the four parts or numbers

of 7 vols. in 4to, bound in 3 vols. £100; and Milton's *Paradise Regained*, 1671, with the rough edges entirely uncut, a most unusual circumstance, £92 (unbound, wanting the License leaf). The works by Gould comprised seven lots, as follows: *The Birds of Great Britain*, 5 vols., 1873, £80; *The Birds of Asia*, 7 vols., 1850-83, £48; *The Trochilidae*, 6 vols., 1861-87, £56; *The Birds of New Guinea*, 5 vols., 1875-88, £47; *The Mammals of Australia*, 3 vols., 1863, £41; *The Ramphastidae*, 1854, £8, and *The Trogonidae*, 1873, £7 10s. Among the *Americana* was a fine copy of Purchas's *Hakluytus Posthumus*, 5 vols., folio, 1625-26, £49 (morocco), and De Bry's *Grand Voyages*, Parts I.-IX., all first editions except Part VI., which belonged to the second, 1590-1602 (Part VI., 1617), in two thick volumes, £36 (morocco extra). The original drawing by "Phiz," of the Trial Scene in "The Pickwick Papers," was bought by Mr. Sabin for £50. It was the one actually used (the first having been discarded) and discloses the amiliar figure of Sergeant Buzfuz denouncing the "systematic villany" of Mr. Pickwick.

We now come to the last two sales of the month of March, both being of the greatest importance and interest. These comprised a portion of the library of the late Mr. George Gray, of Glasgow, and the Van Antwerp collection, the latter one of the finest of its kind which has ever been sold by auction in this or any other country. These sales occupied Messrs. Sotheby four days, commencing on the 20th. Among Mr. Gray's books were two copies of the original and exceedingly rare edition of *Burns's Poems*, printed at Kilmarnock in 1786. One of them was in the original blue boards, but so imperfect that it realised but £82; the other was perfect, but had been rebound in morocco extra, and the price paid for it (£260) was consequently not great for a work of this class. Zachary Boyd's *The last Battell of the Soule in Death*, 1629, 2 vols., small 8vo, sold for £55 (morocco extra, some leaves repaired), and the same author's *Garden of Zion*, 1644, 2 vols., small 8vo, £70 (some leaves repaired). These prices are, however, of comparatively little interest in the face of the £171 paid for three small tracts by Dougal Graham, who seems to have been a Bellman at Glasgow some hundred and fifty years ago. The first tract, probably unique, was published at 4*½*d. in 1746, and gives in verse *A full particular and True Account of the Rebellion in the years 1745-6*. The second and third tracts, also in verse, were published at 6d. each in 1752 and 1774 respectively, and, like the first named, give an account of the same Rebellion which received its death blow at Culloden. This library may be described as essentially Scottish in character, and it may be mentioned, in order to show the remarkable advance in price which has taken place in recent years with respect to what may be called "National Memorials," that a letter of Robert Burns, which was sold by auction in 1833 for two guineas, now realised £141.

Mr. William C. Van Antwerp, of New York, had endeavoured to gather together, as the preface to the Catalogue records, the first editions of the masterpieces of English Literature from Caxton to Sir Walter Scott

(with a few of the later classic English writers), and it must be confessed that he succeeded to an extent seldom attained in a collection of the size. Many of the books were unique, while others were in unimpeachable condition, and many had, moreover, come from the library of the late Mr. Locker-Lampson, of Rowsant, who had collected them chiefly in the middle of the last century, when such books were not altogether so hopeless of attainment as they are now. On the whole the Van Antwerp collection compares most favourably with any other of a similar kind which has occurred for sale in recent years. The catalogue comprised but 243 lots, and yet the total amount realised was £16,350, thus disclosing an average far in excess of that obtained at the famous sales of the Earl of Ashburnham, where some 4,000 lots realised £62,700. Mr. Van Antwerp's collection had been sent from New York for sale here, and it is quite likely that the precedent will be followed more and more in the future, as the prices realised can only be described as extraordinary.

In order to do justice to this fine assortment of books we should have to print the catalogue from the first page to the last, for there are not a dozen entries in it which could be safely omitted. That is, of course, impossible, and reference should be made to AUCTION SALE PRICES for detailed information, which alone is of any real service in such a case as this. Suffice it to say that a number of "records" were hopelessly beaten, and that bids of hundreds of pounds soon came to be regarded with complete indifference. One of the three known uncut copies of *Burns's Poems*, Kilmarnock, 1786, realised £700 (a record price), notwithstanding the fact that the wrapper had been cleaned; *Cicero on Old Age and Friendship*, printed by C. & G. 1711, £600 (nearly perfect); Hubbard's *Narrative of the Troubles with the Indians in New England*, 1677, 4to, £450 (original binding); Goldsmith's *The Traveller*, 1764, small 4to, the first issue of the first edition, and dated a year earlier than the generally received first edition, £216 (morocco extra); Gray's *Elegy Wrote in a Country Churchyard*, published at 6d. in 1751, £205 (morocco extra); John Heywood's *An Hundred Epigrams*, 1550, small 8vo, perhaps the only copy known, £126 morocco; Bunyan's *Holy War*, 1680, small 8vo, £100; De Foe's *Robinson Crusoe* and the *Farther Adventures*, 2 vols., 1719, £160.

One of the sensations of the sale was the price realised for the Locker-Lampson copy of Shakespeare's first folio of 1623. This was not in the very best condition, for some of the leaves had been repaired. Nevertheless it realised £3,600—an enormous sum which completely puts in the shade the £716 paid in 1864 by the late Baroness Burdett-Coutts for the better example belonging to George Daniel. A sound and genuine copy of the third folio of 1664 made £650, and some other very high prices were realised for *Shakespeariana*; in fact five of these books alone sold for an aggregate of more than £5,000. That a copy of the first edition of Walton's *Compleat Angler*, 1653, should realise £1,290 (original sheep) would have been regarded as out of the

question a week before the sale. There is no warrant for any such price, the Earl of Ashburnham's collection of the first five editions (the first edition being in the original sheep, as in this instance), producing but £800 at his sale in May, 1898. Milton's *Comus*, 1637, small 4to, sold for £162; Swift's *Gulliver's Travels*, 2 vols., the first issue of 1726-27, the portrait having the name below and the paginations being separate, £132 (old calf, signature "Oliver Goldsmith, 1766," on the Lilliput title); Sir Philip Sidney's *Countesse of Pembroke's Arcadia*, 1590, small 4to, £315 (old boards, some leaves mended); the same author's *Defence of Poesie*, 1595, small 4to, £110 (old russia, soiled and mended); Wycherley's *Miscellany Poems*, 1704, folio, £94 (large paper and presentation copy); a genuine copy of the *Vitas Patrum*, printed by Wynkyn de Worde in 1495, folio, £140 (old russia); and a copy of Voragine's *Golden Legende*, also printed by Wynkyn de Worde, but in 1527, £100 (modern morocco). This last-named book had a curious inscription—"This Booke was bought by me, Humphrey Whitlocke, at the feste of Seynte Mychelle Arch Angell, 1574, and cost me in redye monney Xsh sterlunge. God graunt hys grace to followe thea good in sampell."

In preparing this catalogue Messrs. Sotheby made a point of noticing the very slightest blemishes, so that intending purchasers who were not able to inspect the books might obtain some idea of their actual condition. With very few exceptions that condition was the best possible having regard to the age of the volumes and their character, for the majority of them had been popular in their day, and were not books which are usually bought and put aside as though of no further use except as ornaments. They afterwards became collectors' books, but only within the last century. At one time or another they must have been read and re-read, and it is probably as a result of a combination of favourable accidents that they were not thumbed out of existence long ago. Mr. Van Antwerp was exceptionally fortunate in being able to secure such a large number of representative volumes. His collection, made no doubt with infinite patience and at great expense, was never intended to constitute a library. It was a collection, considered in the light of an assortment, pure and simple, and as such was worthy not merely of the respect which the skill of its founder reflected, but of the high prices which his enterprise and judgement undoubtedly did a very great deal to secure.

THE sale of a Massey-Mainwaring collection is not unique in the history of art sales. In 1902 some £20,000 worth of porcelain was dispersed at The Massey-Mainwaring Collection Christie's, while two years later at Messrs. Robinson & Fisher's rooms a large collection of furniture, porcelain, and art objects were put up for sale. High reserves protected many of the lots in the latter sale, and in consequence many of the more important lots were unsold.

This season the whole collection is to be sold, and the scene of its dispersal is to be Christie's rooms. The first

portion, consisting of some 900 lots, appeared in the King Street rooms in the second week in March, and the £57,000 obtained bids fair for a remarkable total.

Extending over seven days, the opening day was devoted to the jewels, a few art objects, and some lace, only the jewels realising sums of any note. The second and third days' lots consisted of the silver, several items of which made high figures. An old Irish potato ring by James Graham, Dublin, 1769, 12 oz. 6 dwt., made 260s. an ounce; a Commonwealth porringer, one of the Charles II. period, and another of the time of James II., made 560s., 280s., and 245s. an ounce respectively; whilst 300s. an ounce was obtained for a Charles II. plain cupping bowl bearing the London hall mark for 1682.

Goodly prices were obtained on the fourth day for some of the many snuff-boxes, necessaires, and other objects catalogued. A Louis XV. oblong gold necessaire went for £231; a commode-shaped necessaire case of the same period made £241 10s., and an old English gold shell-shaped snuff-box, with a portrait of Queen Anne applied to the lid, reached £294. A notable lot, too, was an octagonal Empire snuff-box, at one time in the collection of Duke of Dos Agas, of Valencia, which went for £215.

The fifth day, as was anticipated, proved to be the most notable, the lots sold including many fine examples of Dresden, Sèvres, and English porcelain, and a large number of old French decorative objects. Of the items from the German factory a group representing the Harlequin family was bid up to £504; two figures of Augustus the Strong as a Freemason made £420 and £120 15s. respectively; a pair of figures of a courtier and a lady in peasant costume went for £609, and £409 10s. was given for a set of five blue Mayflower vases, painted with scenes after Lancret and mounted with ormolu in the Louis XVI. manner. The Sèvres examples included a pair of seaux, with white and gold handles and turquoise ground, which made £682 10s.; two pairs of jardinières, one pair by Morin, went for £210 and £315 respectively, and an ecuelle cover and stand, painted with cupids, realised £141 15s.

Of the French decorative objects the most notable lot was a delightful pair of seated bronze figures of a baby-boy and a baby-girl, by Pigalle, signed and dated 1748 and 1784, which realised £1,365. A panel for a fire-screen, of fine old Beauvais silk tapestry, signed Neilson, in an English eighteenth century frame work, made £735; a Louis XVI. fire-screen, stated to have at one time been in the possession of Marie Antoinette, went for £105, and an English satinwood cabinet and a Louis XVI. oak bonheur-du-jour writing table made £315 and £388 10s. respectively. A feature of this section were the candelabra, of which there were many fine examples. Three pairs, ormolu, of the Louis XVI. period, together totalled £1,312; whilst another pair, each formed as a bronze cup, made £325 10s.

Of the clocks sold the chief were a Louis XVI. clock by Godon, in vase-shaped case of "Porcelaine de-la-Reine," and mounted with ormolu mounts by Gouthière, which,

with a pair of candlesticks of the same, made £630, and a regulator clock of the same period, from the Palace of Prince Bathyany at Buda Pesth, went for £546. This clock has ten dials, showing the years, months, days of the week, and phases of the moon, the movement by Antide Janvier, and surmounted by an ormolu vase in the style of Gouthière.

AN important collection of porcelain, furniture, and objects from various sources was dispersed at Christie's

Furniture and China on the 22nd, the day's total amounting to just short of £15,000. The most interesting lot amongst the furniture items was a set of twelve Queen Anne chairs of walnut wood, the backs formed to the outline of a shell, carved with foliage, on cabriole legs, carved with foliage and lions' claw feet, which realised the high figure of £1,102 10s. A pair of Louis XVI. fauteuils, carved with acanthus foliage and covered with old Beauvais tapestry, stamped Deshayes, made £525, and a set of eleven Chippendale chairs and one armchair, with interlaced backs carved with foliage and rosettes, realised £262 10s.

The porcelain, however, was the chief feature of this sale, which included English, Continental, and Oriental examples. Of the first there must be noted a Chelsea ecuelle cover and stand, painted with flowers on a gold ground, which realised £336 10s.; another of similar form made £199 10s., and a pair of Plymouth shell stands of seven dishes each and four shell dishes *en suite* reached £102 18s.

The Continental factories were represented by fine specimens of both Sèvres and Dresden. Of the former there must be recorded a dessert service, painted with flowers on a white ground, £525, and an oval jardinière, painted by Aubert, 1754, £714. The Dresden china included amongst other notable pieces a pair of vases and covers painted with Watteau scenes and with mounts of the period of Louis XV., which made £1,260.

There still remains to be noted a superb pair of old Chinese famille-rose mandarin jars, richly enamelled with a Hö-Hö bird, cranes, and flowers, and with a pink band round the base, of Kien Lung period, which realised £2,205.

THE chief silver plate sold during March was that which appeared on the 21st, which included the collection of the late Sir Richard Farrant.

Silver Plate Of the high prices realised at per ounce the most notable is an Elizabethan chalice and paten, with the York hall mark for 1568, which reached 410s. an ounce. A James II. plain tumbler cup made 330s. an ounce, the same sum was made for a pair of William and Mary plain cups and covers, and a Queen Anne octagonal chocolate-pot was bid up to 305s. an ounce.

Important lots sold all at include a set of five Charles I. Apostle spoons, which produced £165, and a James I. cocoa-nut cup made £200.

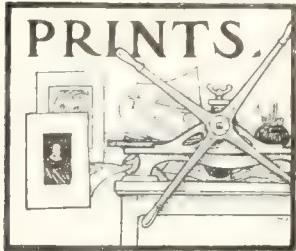
WHEN a few years ago a valuation was made of the collection of engravings formed by Sir Wilfred Lawson, Bart., of Brayton, Cumberland, who died just a hundred years ago, £40,000 was placed as the outside figure that it would realise.

Last month when it appeared at Messrs. Sotheby's rooms, rather more than £19,000 was obtained, to the astonishment of the whole collecting world. Many of the prints were by no means early states, and some were trimmed, but their condition was so excellent that prices seemed unaffected. Placed away in protecting volumes immediately after their purchase, they remained untouched for a century, and the care expended upon them was amply rewarded by the sums paid for them at the sale.

A notable feature of the sale was the large sums paid for the line engravings of those early masters—Nanteuil, Wille and Edelinck—too long neglected by the collector for the mezzotints and colourprints of the eighteenth century. Five years ago, at the Lloyd sale, a large number of proofs by J. G. Wille realised exceptionally good prices, but the Lawson examples, though often in by no means such fine state, made higher sums in almost every instance. A proof before letters of *J. B. Massé* made £26 as compared with four guineas given for a much finer impression in the Lloyd sale; two states of *Louis Phelypeaux* together went for £73; *Abel Poisson de Vandières* reached £51, or nearly double the sum given for the Lloyd copy; *Les Musiciens Ambulans* went for £48, about £30 more than was given for a similar copy in the 1902 sale; and *L'Instruction Paternelle*, a copy of which three years ago made £32, passed all records when it realised £52.

Of the line engravings by Nanteuil, a second state of *Pompone de Bellièvre*, after Le Brun, went for £42; a first state of *Charles de la Porte, Duc de la Meilleraye*, before the date was followed by a crochet, made £30; £42 was given for a similar state of *Hardouin de Périfixe de Beaumont, Archevêque de Paris*, and one of *François Michel Le Tellier, Marquis de Louvois*, realised £56.

The mezzotints after Reynolds and the etchings by Rembrandt were, of course, the most important items in the collection from the point of view of value. Of the former there were considerably over one hundred, eleven of which totalled about £3,500. The chief was a fine impression of Valentine Green's plate of *Lady Jane*



Halliday, before the name of the personage, which realised £820. In the Normanton sale in 1901, a fine impression of this print failed to make more than 450 guineas. *Lady Louisa Manners* by the same engraver made £670, his plate of *Miss Sarah Campbell* sold for £410, and a proof of C. Phillips's plate of *Nelly O'Brien* went for £305. Other notable Reynolds mezzotints were *Mrs. Abington*, by J. Watson, £285; *Diana, Viscountess Crosbie*, by W. Dickinson, £210; *Lady Anne Dawson as Diana*, by J. McArdell, £129; *Emilia, Duchess of Leinster*, by W. Dickinson, £150; and *Mary, Duchess of Rutland*, by Valentine Green, £200.

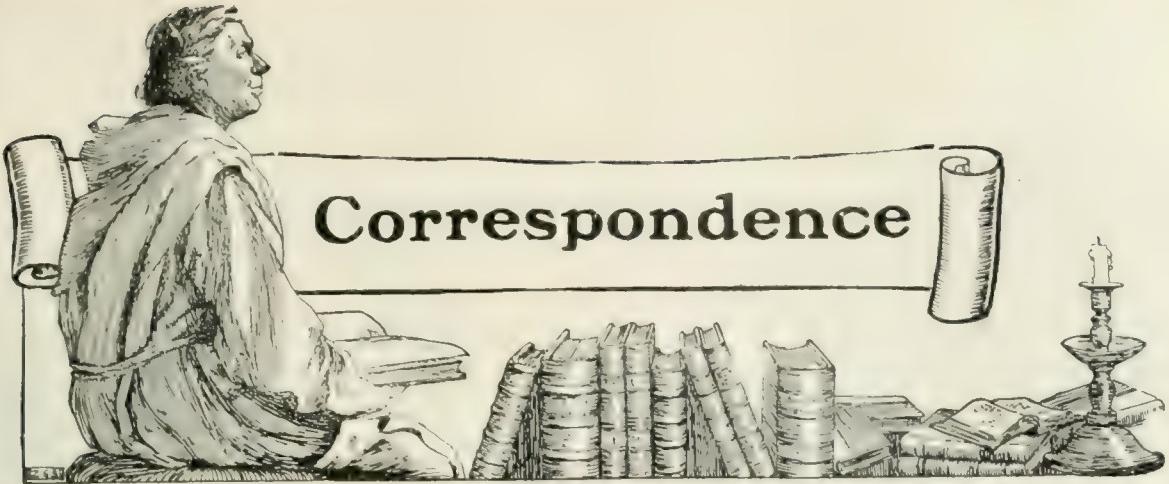
Of the etchings by Rembrandt, the finest was a superb impression of *The Three Trees*, full of burr, and believed to be one of the earliest ever offered for sale. During the past year or two several copies of this rare etching have appeared for sale in the auction room, realising generally between £300 and £400. The Lawson copy surpassed all these, the final offer for it being £620.

Two other important etchings by this master were *Our Lord Crucified between the Two Thieves (The Three Crosses)* in two states. The first, a first state before the name and date, and with the head of the old man who is being led away in little more than outline, made £220, whilst the other, a second state according to Wilson and a third according to Middleton, made £95. There was also an impression of the famous portrait of *John Cornelius Sylvius*, copies of which have realised as much as £450, but no higher bid could be obtained for it than £48.

An extremely interesting item, and one of great rarity in the sale room, was a first state of Ludwig von Siegen's portrait of the *Landgravine of Hesse*, the earliest mezzotint known. Unfortunately it was cut to the inner arched border, but, despite this imperfection, it realised £125. Its scarcity can be gauged from the fact that there are believed to be only four other copies known, all of which are in public collections.

Other notable items in this sale were *Elizabeth Stephenson, afterwards Countess of Mexborough*, by Dickinson, after Peters, £200; *Phæbe Hoppner as a Salad Girl*, by W. Ward, after Hoppner, printed in colours, £225; *Contemplation*, after Morland, by the same engraver, £160; *Children at Play (The Oddie Children)*, by T. Park, after Beechey, £122; *The Seamstress*, by T. Cheesman, after Romney, in colours, £156; *The Sleeping Nymph*, after Opie, by P. Simon, £205; *Mrs. Mills*, by J. R. Smith, after Engleheart, £240; and six of the set of thirteen *Cries of London*, after Wheatley, which produced the remarkable total of £442, the chief being *Fresh Gathered Peas*, by G. Vendramini, which went for £92.





Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books.—“Life of Nelson, 1808.”—9,031 (Tunbridge Wells).—Your book is worth about 15s.

Sir Walter Scott's Works.—9,148 (Rochester).—Your edition of Scott is of no special value.

Engravings.—“Le Baiser Envoyé,” after J. B. Greuze, by C. Turner.—9,000 (Canterbury, and others).—The difference between the engraving reproduced in the text pages and that in Mr. Salmon's advertisement in the March issue of THE CONNOISSEUR is curious and interesting. The explanation is that the original plate was cut down in the early part of the nineteenth century, and then re-touched, the face and hair being altered to suit the fashion of the period. Our reproduction is from an impression in the altered state, while the advertisement depicts the original.

“Surprise,” after Westall, by Knight.—The value of the original colour print is about £8 or £10.

“Boadicea,” etc., by Hamilton.—9,158 (Ackworth).—From your description the three coloured engravings you possess appear to be of little importance and value.

“The Seasons,” by Carington Bowles.—9,196 (Hatton).—If good impressions, the set of four should fetch about £5 or £6.

Humorous Mezzotints.—9,189 (Carnoustie).—The prints you describe are worth on an average 15s. to £1 apiece.

“The Day of Judgment,” after W. Blake, by L. Schiavonetti.—9,202 (Chelsea).—Your etching is of small value.

“A Family Group,” after F. Wheatley, by L. Schiavonetti.—9,208 (Chelsea).—This print is worth £3 or £4, and the mezzotint of George, Prince of Wales, after R. Cosway, by L. Sailliard, about £5 or £6. *The View from Virginia River*, by Sandby, commands only a few shillings.

“Lady Elizabeth Lee,” after Sir J. Reynolds, by E. Fisher.—9,217 (Edinburgh).—If a genuine old impression printed in colours, your engraving would probably realize from £15 to £20. The subject has been frequently reproduced, however.

“The Resurrection,” 1683, etc.—9,219 (Dublin).—

As far as we can tell from your list, there is nothing of importance amongst your prints.

“Duncan Grey,” after Wilkie, by Engleheart, etc.—9,223 (Padtham).—Your prints are of little value.

“Illustrious Sons of Ireland.”—9,246 (Herne Bay).—Your print is worth only a few shillings.

Etchings by T. Payron.—9,256 (Skipton).—The etchings of which you send sketches are of little importance. The impression of the Printellers' Association stamp indicates that they have been registered with the Association, which was founded in 1847 for the protection of print-sellers. No. 2 is probably a proof, and of slightly higher value than the other.

“The Death of Alcestes,” after A. Kauffman, by F. Bartolozzi.—8,606 (Funchal).—The value of your print is not more than £1 or 30s.

“Christmas Eve” and “La Coquille,” by Macbeth.—S.618 (Wood Green).—Your prints are worth about £3 apiece.

Objets d'Art.—**Brooch.**—9,211 (Sowerby Bridge).—Your brooch seems, from the photograph, to be quite modern, that is, made within the last thirty or forty years, and if so it is of no interest from a collector's point of view. You do not say what is the material of the frame, on which the value depends to a great extent. Assuming it to be metal-gilt, the brooch is worth from 15s. to £1.

Old English Spectacles.—8,936 (Hythe).—You should obtain about 5s. for your quaint pair of eighteenth century spectacles.

Pewter Flask.—9,009 (Malvern).—Your pewter spirit flask was evidently made specially for a firm in Dublin. It is about fifty years old, but its value is not more than 7s. 6d.

Porcelain.—**Oriental Vase.**—9,061 (Machany, N.B.).—Judging by the sketch you enclose, your vase appears to have been made within the last hundred years, for the European market. If so, its value is about £6.

Salt-Glaze.—9,203 (Preston).—There is no mark that particularly distinguishes salt-glaze ware. It was made in Staffordshire by several potters, and a few pieces are known which are inscribed and dated. From the photograph, your tureen appears to be a good specimen, probably of the middle of the eighteenth century. It is worth about £7 10s.

Ironstone.—9,210 (Lincoln's Inn).—Your dinner service of ironstone ware is no doubt by Miles Mason, of Lane Delph, who took out a patent for ironstone china in 1813. The value of ninety pieces is about £18 to £20. We regret your description of dessert service is too vague to enable us either to identify or to value same.

Strasburg Vase.—9,216 (Liverpool).—The mark and general character of your vase indicate the work of Hanung, a Strasburg potter of the second half of the eighteenth century. It is impossible, however, to express any opinion as to its genuineness from a photograph. You do not say whether the vase is pottery or porcelain, but, assuming it to be the latter, and a genuine old piece, its value should be about £15.

Dresden Ornaments.—9,275 (Appleby).—The three pieces depicted in your photograph are evidently Dresden. We cannot say, however, whether they are old or modern without seeing them, and, of course, the value depends entirely upon this. If old, that is made about the period 1750-60, the set of the Seasons alone would probably be worth £200. We should advise you, therefore, to send the articles for our expert's inspection.



BY AM. SHAW.

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

941 (York).—The arms of the said Or, a chevron between five bezants. Crest, out of a mitre a lion rampant, his forepaws fluted or, issuant from the top a pearise proper, between two rams' heads or—are those borne by the St. Quintins of Scampston, Co. York. This very ancient family traces its descent from Sir Herbert St. Quintin, one of the companions-in-arms of William the Conqueror, who in the division of the spoil obtained numerous grants of lands in the counties of York and Nottingham. The baronetcy conferred upon William St. Quintin, of Harpham, in 1642 became extinct on the death in 1795 of Sir William St. Quintin, Fifth Baronet, without male issue, when the estates devolved upon his nephew, William Thomas Darby, who took the name and Arms of St. Quintin.

948 (London).—Sir Thomas Bodley married Anne, widow of Nicholas Ball, merchant, of Totnes, and daughter of Richard Cary, merchant, of Bristol, by Joan Halton, his second wife. *The Dictionary of National Biography* describes her as a "rich widow named Ann Ball, daughter of a Mr. Carew, of Bristol," but there is no doubt that her name was *Cary*. There were Carys of good position residing in Bristol at the time, and Henry Ball, one of the sons of Lady Bodley, in his will, proved in 1609, leaves a legacy to "his uncle, Richard Cary." Lady Bodley's first husband, Nicholas Ball, Mayor of Totnes, was buried there 30th March, 1586, and letters of

administration were granted to his widow 28th April following; within a few months her second marriage took place and is thus recorded in the registers at Totnes: "19th July, 1586, was married Mr. Tomas Bodley unto Mistres Ann Ball;" while Manningham in his diary states that "Bodley maried a riche widdowe in Devonshire or Cornwall whose husband grewe to a greate quantity of wealth in a short space specially by trading for pilchers." As is well known, Sir Thomas had no children, but Lady Bodley by her first husband had three sons—William, Nicholas, and Henry—and three daughters—(1) Margaret, who married, 1596, Edward Hampden, of Hartwell, Bucks.; (2) Anne, who married, 1600, Mathew Potman, of Leeds, Kent; and (3) Elizabeth, who married, 1603, Sir Ralph Winwood. The sons all died before their mother and unmarried—Nicholas, in 1601, while serving with the Army in the Low Countries; William, in 1602, also in the Low Countries. The latter in his will, which is in the form of a letter "from Leaguer before Grave" addressed to "Maister Thomas Bodley, Esquire, London," in which he says, "as for my moneye which is in your handes I would entreate it maye contynue soe untill I come to fetch it, or if it be my ffortune never to come for y^t to distribute it according to your good discreacon either to helpeinge of my sister Besse or brother Harrie as yt shall please you, ffor the rest they have noe great neede being already well provided for." Henry died in 1609, leaving by his will a legacy to his "uncle Richard Cary," besides bequests to his mother and to the poor of Oxford and Totnes. Lady Bodley died in June, 1611, and was buried at St. Bartholomew-the-Less, London, her burial being thus recorded in the register of that church:—"1611, 12 June, was buried Ladie Anne, wife to the Worshipfull Sir Thomas Bodley, Knt."

957 (Paris).—There are not many landed proprietors in this country whose ancestral homes and present places of residence coincide with the family names. Amongst the best known instances are those of the Saltmarshes, of Saltmarsh, Co. York; the Gatacre, of Gatacre, Co. Salop; and the Alderseys, of Aldersey, Co. Chester. Elnard de Salsomarisco, from whom descends the present representative of the Saltmarsh family, owned land at Saltmarsh in the time of King John; Stephen de Gatacre, the ancestor of the existing family, who died in 1229, was, it is said, the descendant of one who held Gatacre under a grant from Edward the Confessor; and the Alderseys, have been seated at Aldersey since the days of William of Normandy.

964 (London).—The arms referred to—*Argent on a chevron, the upper part terminating in a cross pâtié fitchée gules three bezants. Crest, A wolf's head couped proper collared or. Motto, "Le nom, les armes, la loyauté"*—are those borne by the family of Newland, descended from Roger Newland, of Newlands, Co. Southampton, who was executed for the part he had taken in an attempt to procure the escape of Charles I. from Carisbrooke Castle. His last words on the scaffold—"Le nom, les armes, la loyauté"—were adopted as the family motto.

968 (Reading).—William Laud, Archbishop of Canterbury, bore for arms—*Sable on a chevron or between three estoiles of six points of the second as many crosses pâtié fitchée gules*.



NAPOLEON I.

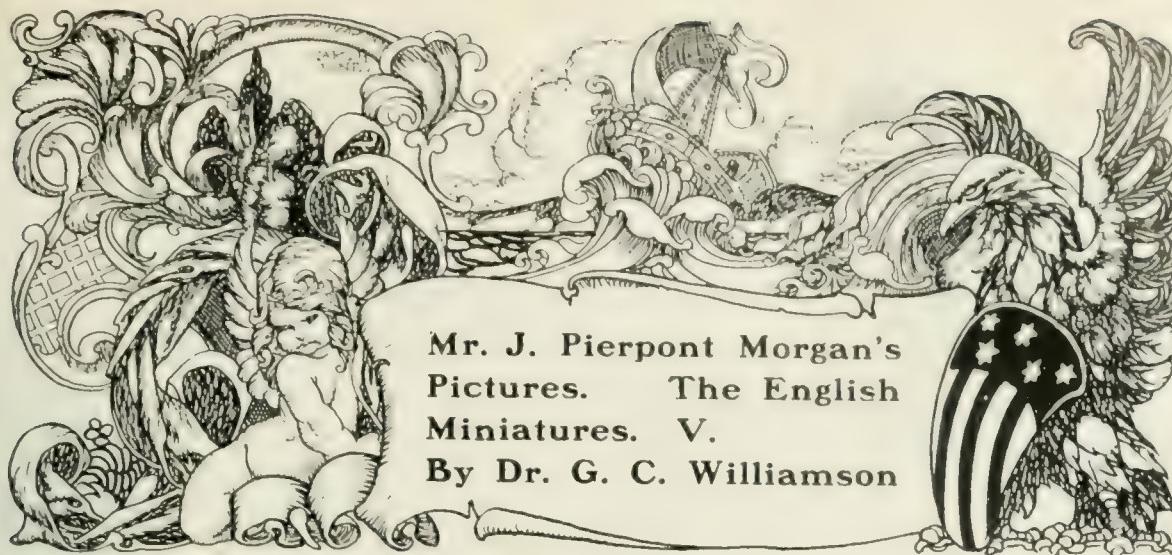
Emperor of France
After the painting by L.

1804



8





LEAVING the great Cosway, we now come to those who were his immediate rivals, as George Engleheart, and to his own two pupils, Andrew and Nathaniel Plimer, who are as well represented in the collection as Cosway himself. By Nathaniel, the elder brother, there are two remarkable portraits of his daughters, Georgina and Mary, and a small charming portrait of Sir Joseph Copley, the third baronet. Nathaniel was strikingly unequal in his portraits, and had two distinct methods of painting. The collection illustrates them both, as the portraits of his daughters are in his



NO. LXVII. SIR JOSEPH COPEY
BY NATHANIEL PLIMER

broader, richer manner with a somewhat Oriental scheme of colouring, whereas the one of Sir Joseph Copley (No. lxvii.) is much finer in its execution, more dainty in its colour scheme, and in every way a more refined work of art.

By Andrew, the younger brother, better known and more worthy of appreciation, there are, as we have already mentioned, two famous groups of portraits. One is of four miniatures, and represents Lady Northwick and her three daughters,

Anne, Harriet, and Elizabeth, and besides this group Mr. Morgan has another portrait of Lady Northwick



NO. LXIX.—MRS. DEEDES

BY ANDREW PLIMER



NO. LXVIII.—REBECCA, LADY NORTHWICK
BY ANDREW PLIMER



NO. LXVI.—MISS ELIZABETH COOKE—BY ANDREW PLIMER

(No. Ixviii.), in some respects even finer than the Rushout series, and at one time in the Joseph collection. These five famous miniatures are richly set in diamonds and constitute a very attractive group.

The Forbes family series, the other group, contains representations of the four elder daughters—Harriet, Isabella, Sophia, and Maria—and the eldest son Gordon, all children of John Gordon Forbes, of Ham Common, by his wife Margaret, daughter of Benjamin Sullivan. Three of the daughters married—Isabella became Mrs. Granville Penn; Sophia, Mrs. Deedes (No. Ixix.); and Maria, Mrs. Colyear-Dawkins—and the miniatures passed direct from the Forbes family into Mr. Morgan's collection. He also owns a very striking portrait of the painter himself, one of his younger daughter Selina, and one of his niece and god-child Adela.

Perhaps, however, one of the finest and most notable works by Plimer in the collection is the portrait of Georgiana, the beautiful Duchess of Devonshire. This has an interesting history connected with it; it was the gift of the Duchess herself to her physician, Sir Walter Farquhar, and was specially painted, it is



NO. LXX.—MISS MARTHA FREE—BY ANDREW PLIMER

said, for him, as an expression of the gratitude felt by the Duchess for his unceasing attention. She had it charmingly mounted in a panel of glass richly decorated, and about it appears the inscription relating the fact that it was her gift. This cherished treasure of the Farquhar family had only quite recently passed away from them owing to the decease of its owner, and was at once purchased by Mr. Pierpont Morgan. There are two beautiful sisters depicted in another of the miniatures by Andrew Plimer, represented standing with their arms entwined around each other, and they are said to be daughters of a Mr. Smith, who afterwards married into the Marriott family.



NO. LXXII.—MISS WILHELMINA C.
LEVENTHORP—BY ANDREW PLIMER

Yet another portrait, one of the best by Andrew Plimer, in the collection has been identified by the charming device worked in gold and seed pearls on its reverse which represents a bird escaping from its cage above. It is a blue enamelled medallion bearing the word "Liberty," while the whole thing forms a play on the name of the fair lady, who was a certain Miss Martha Free (No. lxx.).

Another interesting miniature is that of Miss Ricketts, whose

mother was one of the two step-daughters of Lady Elizabeth Townshend, who was painted by Cosway with her children in the delightful pencil group known to connoisseurs by the title of *The Fair Step-mother*.

Portraits also of Miss Elizabeth Cooke (No. lxxi.) and of Miss Leventhorpe (No. lxxii.) deserve special notice.

We must not overlook some of the minor artists of this time. There is an excellent miniature by Comerford, two others representing two charming boys (No. lxxiii.), by Grimaldi, probably portraits of his own two sons, and a portrait, painted by herself, of Elizabeth Dawe, his niece, the only person who could rouse him by her clever musical talent from his fits of depression. Then there is more than one portrait by unknown artists, of which perhaps the most beautiful is a representation of Martha Swinburne, the wife of Henry Swinburne, the traveller, very charmingly painted, and framed in a beautiful mount by Tous-saint composed of alternate bands of diamonds and rubies. Mrs. Swinburne's second daughter became the wife of Paul Benfield, M.P., who was Cosway's great friend, and when they were married at St. George's, Hanover Square, Cosway was present and signed the register.

He painted portraits of both Mr. and Mrs. Swinburne, delightful tinted drawings, one of which still remains in the possession of the descendants; and of Mary Benfield he painted a very remarkable portrait, one of his very finest works, and that also still remains in the possession of her descendants. Who, however, painted this portrait of Martha Swinburne we cannot tell; it bears no signature and in technique is entirely different



No. LXXIII.—A BOY, NAME UNKNOWN
BY WILLIAM GRIMALDI



No. LXXIV.—A GIRL, NAME UNKNOWN
BY GEORGE ENGLEHEART



No. LXXV.—LADY, NAME UNKNOWN
BY GEORGE ENGLEHEART

to any other miniature with which we are acquainted.

Cosway's great rival, Engleheart, is splendidly represented in the collection. This most industrious artist, who painted over four thousand miniatures and whose work is of rare excellence and beauty, was a very notable painter, and half a dozen of his best portraits are in the cabinet. We illustrate a charming one (No. lxxiv.) of a young girl in a hat, another of an unknown beauty in a still more elaborate hat (No. lxxv.), and portraits of Mrs. Baillie-Hamilton (No. lxxvi.), Lady Cotton (No. lxxvii.), and the Hon. Mrs. Francis Needham (No. lxxviii.), one of three delightful sisters of whom all three portraits are in the collection.

Several of the great portrait painters occasionally painted miniatures. It has been said that Sir Joshua Reynolds painted more than one, but the statement is probably inaccurate, and we imagine that it arose from the circumstance that on one occasion in the Royal Academy, a work by him was hung amongst the miniatures on account of its arriving very late at the Gallery.

There were some water-colour drawings made of the appearance of the walls of the Royal Academy, by H. Ramberg, and on them he carefully inscribed the numbers attached to each of the pictures, enabling us to identify them from the Catalogue. One of these drawings relates to the very year to which we are referring (1784), and amongst the miniatures hangs a small oval picture (No. 320) which from its number can be identified as a work of Reynolds. The idea, however, that Sir Joshua painted miniatures has not altogether died out, inasmuch

as a drawing attributed to the President was hung amongst the immatutes at a recent exhibition in



No. LXXVII.—LADY COLLOPY BY GEORGE ENGLEHEART

Paris, in order to point out the special technique adopted by Sir Joshua. In this case, however, there was a double error, as the drawing in question was undoubtedly the work of Daniel Gardner, and was not by Reynolds at all.

Miss Frances Reynolds, Sir Joshua's sister, certainly painted miniatures, some of which were very bad, and others, copies of her brother's paintings, of extreme interest, as they show us the original colouring of the painting, and in some instances preserve the original outlines of a picture which Sir Joshua altered in later years.

There are none of Miss Frances Reynolds' miniatures in the Pierpont Morgan collection, but there are works by Raeburn and by Sir Thomas Lawrence which are of great interest, inasmuch as miniature paintings by these two great portrait painters are of very rare occurrence. Raeburn, as is well known, commenced his artistic career painting miniatures, but the work in question, a portrait of Lady Twysden, belongs to quite a late period in his life and has no resemblance to his early work. We have no information as to why the artist painted it, but the family tradition which gives it to him must not be lightly set aside. It has been stated that he was on very friendly terms with the wives of the sixth and seventh baronets, and it seems possible that at the urgent request of one of these ladies he reverted to the productions of his earlier life, and

painted the delightful miniature which now adorns Mr. Morgan's collection.

The two works by Sir Thomas Lawrence are very different one from the other. The little circular portrait of Miss Adderley (No. lxxix.) is one of the most delightful miniatures in the whole of the collection; it is just a brilliant sketch of a girl's head. The costume is of white, lightly suggested, the background partly blue and partly grey; the modelling of the face very subtle, and executed with masterly precision, while the sense of values is so extraordinary and the balance of the production so sure, that the miniature instantly arrests attention and proclaims that its creator was an artist whose knowledge was true and whose colour sense was highly developed. It has little of the pretty-pretty character of much of Sir Thomas Lawrence's later work, nor is it spoiled by certain crudeness of colouring which so often marred his noblest productions, and as Mr. Morgan owns the portrait of Miss Farren, perhaps Lawrence's very greatest work, it is fitting that he should also possess a miniature of unequalled beauty from the hands of the last great President.

The other miniature by Lawrence is a much larger work, an almost perfect copy of a large oil painting made by instructions of Admiral Sotheron, and representing his wife. In the interior of the case is a very long inscription composed by her husband, indicating all the affection he felt for her, and his sense of the overpowering calamity which befell him by her death.

Mr. Morgan sent several miniatures to the splendid Exhibition in Paris this year, to which we have just made reference, and out of his collection none attracted more attention than a portrait by John

Hazlitt, which is believed to represent a certain Miss Hazlitt. This artist was quite unknown to the



No. LXXVI.—MRS. HAMILTON
BY GEORGE ENGLEHEART



No. LXXVIII.—THE HONOURABLE MRS. FRANCIS NEEDHAM
BY GEORGE ENGLEHEART

French connoisseurs, and there are, in fact, few people who are acquainted with his work. He seems to have painted very few miniatures, but his productions were mentioned on several occasions by Charles Lamb, who expressed the highest admiration for Hazlitt's ability, and particularly praised a miniature of Margaret Hazlitt, which may possibly be the very one in question.

Reynolds warmly recommended him to many of his friends, and several of the people whose life-size portraits were painted by Sir Joshua sat for their miniatures to Hazlitt.

His political views, however, sternly Jacobite, stood in the way of his complete success, and after a while he had a further reason for relinquishing miniature painting, as his failing sight prevented his doing justice to his favourite employment. He exhibited over a hundred miniatures at the Royal Academy, but there are very few examples of his work now to be traced. The portrait in Mr. Morgan's collection is a signed one and very striking in its excellence. The lady is depicted full face, in a white costume, and the portrait is painted on a dull brown background which forms an excellent foil to the clear transparency of her countenance. The miniature is one of remarkable merit, and sufficiently important to place its creator in the very front rank of miniature painters.

By Maria Cosway, the talented wife of the great miniature painter, Mr. Morgan has two interesting works, both representing ladies whose names are unfortunately unknown. By another lady artist, Anne Foldsom, afterwards Mrs. Mee, the wife of a good-looking scoundrel, he has two delightful works. Mrs. Mee forms an interesting link between two centuries. She knew Miss Berry, the friend of Horace Walpole, and she was present at the '51 Exhibition and was presented to Queen Victoria and the Prince Consort, to whom the garrulous old lady recalled several events of the preceding reigns. There are many of her miniatures at Windsor Castle, and of the two in Mr. Morgan's collection, one had been attributed to Shelley and the other to Cosway. The former represents the two younger daughters of the fifth Earl of Carlisle, believed to be Elizabeth, afterwards Duchess of Rutland, and Gertrude, afterwards

Mrs. Sloane-Stanley, and the other portrait is of the eccentric Mrs. Stuart, the wife of Andrew Stuart, whose portrait has already been alluded to. She it was who after Mr. Stuart's death married Sir William Pulteney, and although she loved her husband, to use her own phrase "she hated his ugly name," and absolutely refused to accept it, ordering her servants and all her friends to call her My Lady Stewart, although she had not the smallest right to such an appellation.

The very latest artists who practised miniature paintings are represented in this famous collection. By J. D. C. Engleheart, who died 1862, there is an early portrait of a lady, name unknown, wearing a large elaborate black Gainsborough hat. By Sir William Newton, miniature painter to Queen

Adelaide, who died in 1869, there is a half-length portrait of a lady in a black velvet costume standing near to a stone column. By Holmes, the clever musician who used to join the Prince Regent in singing and playing at Windsor Castle, and whose best-known portrait was an excellent one of Lord Byron, sold at Christie's in December last, there are two works, one representing that interesting person, Horatia Nelson Thompson, afterwards the wife of the Rev. Philip Ward, Vicar of Tenterden, and daughter of Admiral

Lord Nelson, by Lady Hamilton, and the other a person unknown; while by the last of the great miniature painters, Sir William Ross, who painted over two thousand miniatures, including portraits of almost all the Sovereigns of Europe, there is a sweet little portrait representing the Duchess of Kent, the mother of Queen Victoria.

Bringing the collection, however, well down to the present day, there are two more works to mention, one of which has had a very eventful history. The first to be alluded to is a group of flowers painted in miniature by George Lance, the well-known painter of fruit and flowers, whose celebrated pupil was Sir John Gilbert, and whose studies are, as a rule, exquisite in their grace, refinement, and dainty execution. The last miniature, however, to which we must allude as belonging to Mr. Morgan's English cabinet, is the only one ever painted by Dante Gabriel Rossetti. It represents Mrs. Rossetti (No. lxxx.), whose portrait, when she was Eleanor Siddall, appears in so many



NO. LXXIX.—MISS ADDFREY
BY SIR THOMAS LAWRENCE, P.R.A.

of his works. It was painted when she was very ill, in May, 1861, a little while before the birth of her baby, and the artist executed it when sitting one afternoon on his wife's couch. It is marked by all his sumptuous colouring, and is the only portrait, with the exception of a pencil drawing since lost, and of which only a photograph now remains, painted of her by her husband during their short married life. Mrs. Rossetti died, as is well known, from an overdose of laudanum on the 10th of February, 1862, and her husband, rushing home from where he had been lecturing, found his wife already past recovery. Her loss to him was overpowering, and for a time deprived him of all capacity of work and of almost all interest in his art.

At the earnest request of the nurse, who was deeply attached to her patient, he presented this little sketch to her as a memento, and from her daughter Mr. Morgan acquired it. It was discovered in a room in the East End of London under very pathetic circumstances. Its owner was suffering from a serious disease and poor almost to the point of starvation,

but by the kindness of friends was being attended to by a skilled physician; she was anxious to make some return to him at some sacrifice to herself, and offered this little picture for sale. Mr. Morgan was glad to possess it at such a sum that has enabled her not only to carry out her desire of recompensing the doctor, but has provided her with a small annuity for the remainder of her life.

It was not easy to put this wonderful portrait into a suitable frame as its very luxuriant colouring and rich effect do not harmonise with ordinary jewel work. Mr. Morgan has, however, had made for it a remarkably fine frame composed of bands of precious white milky opal contrasted with pale green jade, while upon the opal are set wreaths of tiny diamonds surrounding star sapphires of a curious pinkish colour, the whole forming a most splendid harmony with the colouring of the miniature.

[Note. In the illustration, No. LIII., on page 4 of our May Number, there is a portrait of the Countess of Ellesmere. The same correction should be made in the reference to this illustration on page 3.]



No. LXXX.—MRS. ROSETTI

BY DANTE GABRIEL ROSSETTI

Pottery and Porcelain

Lowesby and its Pottery

By Alfred Billson

THE Leicestershire village of Lowesby being practically equi-distant from Leicester, Market Harborough, Melton and Oakham, which surround it in diamond fashion, stands right in the centre of the finest hunting country in England. It is not very much of a village, as it comprises only Hall, Church, Vicarage, Schools, Bailiff's Lodge and home farm, some half-dozen cottages, the village pump, and the wall letter box, whilst of the pot-works no vestiges remain; but by and for fox hunting the village exists.

The farmer looks to it to help him off with his produce, and in return his wife each summer "walks" a puppy for the Hunt, who has the "run of his teeth" as well as of the house place and the farmyard; has his manners and morals attended to, becomes affectionate and intelligent, and the day when he has to go back to kennels for finishing lessons would be indeed a sad one were it not for the hope that he may come out the best or second best puppy of his year, and win a cup. Should this happen, there is great rejoicing; the cup becomes a sacred heirloom, to be shown to every visitor, and to hearten up the good wife to win another, and so have a pair to exult over.

One thing the village can do, it can turn out a sufficiency of children of its own or from outlying farms to set up a little cheer if the toot of the horn be heard, and hunters and hounds shog

along the road "round the church and by the school." Indeed, in regard to some neighbouring villages, Lowesby in the matter of population is an easy first, for one such, which bears from a fox hunting point of view "a name to conjure with," consists, so far as the passer-by can see, only of the hall and outbuildings, with the church in its grounds, railway station, and roofless water-mill.

As regards historical associations, Lowesby is by no means badly supplied, for within its boundaries Roman road-pavements and the foundations of extensive buildings are to be met with, whilst swords and remains of implements have also been found. Later it evidently took the fancy of the Northern invaders, who in many *burhs* or homesteads, the present-time hamlets, settled in this pleasant fertile land, leaving to this day the sign of their occupation in the shape of the terminal "by." As, for example, the villages, amongst many others, of Gaddesby, Brooksby, Thurnby, and Dalby, the correlative designation of which in modern days might be Spearpoint House (*gad*—a spearhead), Brookside, The Thorns (*thorn* a thorn), and Dale Cottage. Rother being in Anglo-Saxon a steering oar, Rotherby would be Steer-board Court, and the lord thereof the steersman, who, short of his Viking over-lord, was veritably chief man on board the galley ploughing through the Swansbath.

Low, signifying a gently rising tract of ground, supplies



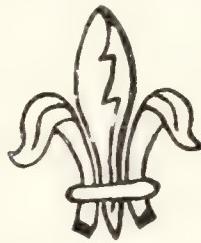
No. I.—LOWESBY ADVERTISEMENT CARD

an appropriate allusion to the rounded hills of Lowesby.

No doubt when things had comfortably settled down after the Conquest, life at Lowesby, spite of plague, Civil Wars and Reformation, was quiet, not to say monotonous, yet to the dwellers there, tied

to the land, all they wanted. Of small matters they took little heed. One of the three bells in their church has, cast upon it, the date 1265, and inquisitive strangers who strayed into the village said it ought to be 1625. Not so the villagers—the earliest date was good enough for them; it had always been there, so must be right. As to amusement and relaxation these they got at Twyford, quite close by, where they ducked witches in the village pond right up to 1775. One thing in later years rather woke them up, the attempt to cut down "Lowesby" to "Loseby"; this is an indignity which is greatly resented. The place got no bigger until brick and tile making, and afterwards the pottery works, were brought there; these in their turn have passed away, and so the old order is back again.

The Hall, home of the Fowke family since the latter part of the eighteenth century, or rather its former owner, alone has to do with the story of the potworks, which were situated on the banks of a stream running through a far away corner of the park. It is a delightful old house both outside and in, dating probably from late in the seventeenth century, and has been allowed to remain very much in its original state. The grounds were laid out in expensive fashion by a former baronet, whose notions



LOWESBY LOWESBY

NO. II.—MARKS ON LOWESBY WARE

in regard to balance of expenditure and income were magnificent, though unsound, so there is abundance of wood, a lake, and plenty of well-grown shrubs. Naturally hunting traditions are plentiful, amongst them being that connected with the wild Lord Waterford's famous feat,

the *locale* of which is generally stated to be Melton; but incorrectly so, for has not Lowesby Hall in keeping the veritable five-barred gate, duly provided with an engraved plate, setting forth how the Marquis, being temporary tenant of the Hall, one night had the dining table run to the side of the room, and this very gate brought in and set up; how he mounted a favourite hunter outside the "Great Hall" doorway, and rode him through various awkward passages into the dining room: then three or four steps, a little touch of the spur, a catlike jump, and the oft-quoted leap was accomplished. There can have been only just room for man and horse between gate and fireplace.

The Fowkes were originally settled in Staffordshire, and gained position and affluence during the troublous times of the Wars of the Roses, so that by the opening of the sixteenth century they were well-established as country squires. The next century produced the most picturesque personage the family has ever boasted—Gerald Fowke, of Bachacre, co. Staff., younger son of John Fowke, of Brewood, also of Gunston, in the same county. An ardent royalist and a born fighting man, on the breaking out of the civil war he raised a troop for the King at his own expense and, as a consequence, his estate was



NO. III.—LOWESBY TERRACOTTA BOTTLES



No. IV.—VASES OF CLASSIC FORM

sequestered by the Parliament. According to the family records, he took part in the battle of Hopton Heath, outside Stafford, at which the Earl of Northampton lost his life, and was afterwards appointed Deputy-Governor of the town. After the death of his king, he (though he seems to have had a wife and three sons living, and had besides lost one of his arms) served with distinction in Bohemia and other parts. A knighthood came into the family in 1779, and about the same time, through the marriage of Sir Thomas Frederick Fowke with Anne Woolaston who inherited Lowesby from her father, that property passed to the Fowke family, and they adopted Leicestershire as their home; a baronetcy was conferred in 1814.

At the time when Napoleon was under orders for St. Helena, bricks and tiles were being made in a sheltered corner of the park, hard by a brook and a hill of clay; it was also known that material of a better quality was obtainable at the other end of the "bank." So, in the thirties, the manufacture of ornamental pottery commenced, and garden pots and vases supplied a connecting link between the bricks and the hand-painted

ware which was shortly afterwards to be taken in hand. Some of these very vases are still standing on the parapet of the terrace on the garden side of the Hall.

To meet anticipated demands, quite a number of men and boys were engaged, besides several designers and artists, including a modeller who got his £2 a week, but the better class of decorative work was done in London under the direction of a Mr. Purden, and London premises, first in King William Street and subsequently in Bond Street, were leased. Besides these, a branch was started at 18, Old Steyne, Brighton, the card of which I am glad to be able to give an illustration of (No. i.). The mark adopted was the fleur-de-lis of the Fowke coat of arms (heraldically, argent on a field, vert) in conjunction with the name "Lowesby," whilst sometimes a pattern number was added. It was in two forms—solid and open, as shown in No. ii. The two stamps seem to have been used indiscriminately, and so afford no sequential evidence; thus of the two bottles in No. xii., one bears the solid and the other the open fleur-de-lis. With the exception of one specimen now at the Victoria and Albert Museum, which was presented to the Museum of



No. V.—LOWESBY AGATE WARE

Practical Geology by Mr. W. Latham, of Melton Mowbray, and is almost certainly a trial piece, every example I have seen is duly marked.

The first class of ware made appears to have been the narrow-necked vases or bottles shown in No. iii., the ornament on which is of a mixed character—Egyptian, perhaps with a dash of Peruvian and much dotted work, the ground being terra-cotta with black bands. Then came the Greek turn in the form of copies of well-known subjects on vessels of amphora and crater types, red on black (No. iv.). Also apparently with the view of providing something more distinctly useful in character, small flower pots, mostly decorated with Greek ornaments were turned out.

One specimen of agate ware is extant,—a vase-shaped *cache-pot* (No. v.) 15 inches in height, with brown ground striated in black and white; also a terra-cotta flower basket in pressed ware (No. vi.), the classical subjects on which seem to represent the return of



No. VI.—LOWESBY TERRA-COTTA FLOWER-BASKET

Persephone to earth after her abduction by Pluto. She is seated in a car and attended by *amorini*, the whole composition, aptly enough, symbolising the breaking out of leaf, bud and flower, when winter's rigours have passed.

But all this kind of thing had been better done in factories other than the modest one in the Leicestershire village, and as expectations of satisfactory results, financially, which had led Sir F. Fowke into the venture, scarcely looked like being realized, a new departure was attempted, this time Oriental in

suggestion, though not free from other influences, and it constitutes the most characteristic development of Lowesby work. The new decoration was,

for the most part, placed upon tall, narrow-necked vases and gourd-shaped bottles, the grounds being, as before, either black or terra-cotta, but the scheme of ornament included the lotus flower with its buds and leaves, butterflies, snakes and



No. VIII.—LOWESBY SNAKES AND BUTTERFLY VASE



No. VII.—LOWESBY LOTUS VASES



No. IX.—LOWESBY LOTUS FLOWER VASE

conventional flowers and foliage in bright enamel colours (Nos. vii. to xii.).

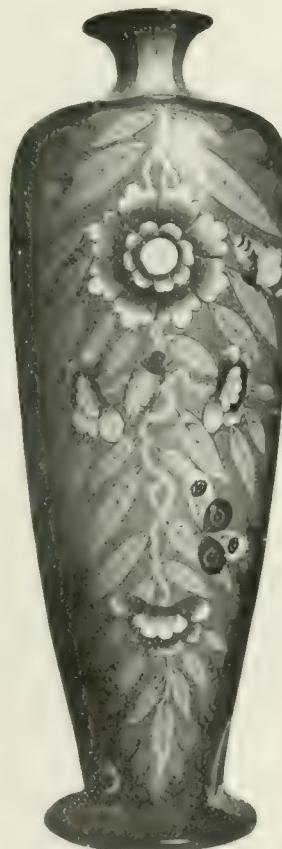
It is likely, all pieces being hand-painted, that the cost of production was considerable, also that the new ware came into existence too late to save the sinking ship—anyhow, the end arrived about 1840. The moulds, in recognition of the amount of money they had cost, were stowed away in the outhouses of the Hall, the works were abandoned, and, as already stated, at the present time no trace of them is to be found. As regards the character of the ware turned out during the factory's limited span of existence, it must be admitted that during much of the time it never got beyond the experimental stage; this is apparent in the illustrations; then again it was produced outside the, ceramically, golden half century which came to an end soon after 1800, and it had to compete with all the fine things which must have existed in bewildering plenty as compared with these latter days.

But, contemplating only the final development, there would seem to be elements of originality and quaintness about it which might have satisfied the public, notwithstanding that Staffordshire potters (notably Spode, who, like the great Josiah, tried pretty well everything) had done something of which this ware might be taken as the development.

The main difficulty in passing judgment upon it now is created by the number of surviving examples being so curiously small. Scarcely anyone knows anything about Lowesby beyond its name, whilst the text-books copy each other in their references to it, or pass it by altogether. There is, however, one distinguished exception, as Mr. Jewitt in his *Ceramic Art of Great Britain* honours it with quite a lengthy notice, some few extracts from which may not be out of place. "In 1835 Sir Fred. Gustavus Fowke commenced some terra cotta works at Lowesby,



NO. X. LOWESBY LOTUS FLOWER VASE



NO. XI. LOWESBY VASE CONVENTIONAL FOLIAGE

Leicestershire, and produced vases of very good character and of remarkably hard and fine body from the clay of the neighbourhood. In colour the terra-cotta was a full rich red, and in some cases the articles were decorated with Etruscan figures and ornaments in black enamel." Also, "The ornamental vases made in different sizes as they came from the kiln, and many of the antique shapes, were beautifully painted and enamelled in London, under Mr. Purden's superintendence."

Considering the difficulties in the way, it is scarcely surprising that till now no serious attempt to exhibit the range and scope of the Lowesby undertaking has ever been made. The British Museum has but one specimen, whilst the Museum of Practical Geology had three, the transfer of which to the Victoria and Albert Museum raised its total to five. Beyond these, after careful enquiry, I can account for forty-two other pieces, most of which are at Lowesby Hall, and that is all. There may be—indeed, there must be—other pieces in existence, and of these I should greatly like to have particulars; but considering that even of the St. Porchaire ware, aristocrat of aristocrats in the pottery kingdom, some sixty-five representative pieces are known, Lowesby, if it deserve distinction in no other way, may venture to claim it by reason of excessive rarity.

On looking through my notes the only special examples other than those already referred to, seem to be the following:—The British Museum specimen is a small dish or saucer of the latest period, which is thus described in Mr. Hobson's admirable catalogue: "R. 5. Saucer dish of black basaltes ware,* painted in enamel colours with growing flowers and butterflies; red edging and two red rings on the back. Mark stamped, a fleur-de-lis

* Should read "of terra-cotta glazed black."

The Connoisseur

between the name LOWESBY and the number 5.
About 1835. D. 6.2. in."

Of the Museum of Practical Geology specimens, one, a flower pot, is "ornamented with impressed bands and painted with stars and radiated discs in black and white," and another, in form of a vase, is of "red ware painted in black, so as to leave Greek pattern in red on a black ground" (like the examples in No. iv.). On a figure of a greyhound, in private hands, there is an inscription, "This was made at Lowesby in 1834;" it must, therefore, have been quite of the nature of an essay. To each of my three pieces (Nos. vi. and xi.) a little story attaches. The two bottles were found within one week, during a short visit to London, in localities as far apart as Regent's Park and Westminster, and I have never seen another either before or since. The terra-cotta basket was the result of an advertisement in *THE CONNOISSEUR*, which bore no fruit for eighteen months. At the end of that time one reply

came, which enabled me to trace my pot into a trio.

On visiting the village church, I was told how, over the shop door in Bond Street, a representation of the Royal Arms, made of Lowesby clay, used to be displayed, and when the tenancy came to an end it was brought back to the village. By way of finding it a resting place, it was, after being painted black, fixed up in front of the singer's gallery at the west end of the church, and there it remained until the restoration in 1868. Now it has followed the workers, the plant, and the works into oblivion, for where it is no man knoweth. But it is just possible that some day or other a new start may be made at Lowesby, for the clay, both fine and coarse, is still there, plenty of it; the pottery site, as regards situation, leaves nothing to wish for; royalties would certainly not be oppressive, the railway is not far away, and in the winter, when potting is slack, the "meets" within easy distance are many.

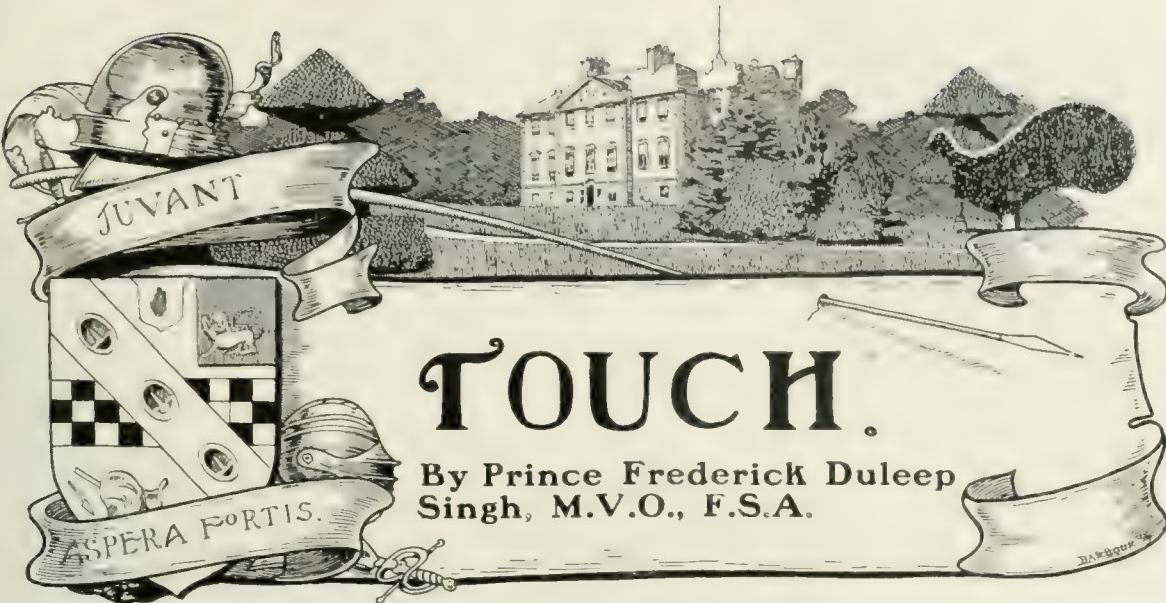


NO. XII — LOWESBY LOTUS FOLIES



HONBLE. MRS. ARBUTHNOT.
BY JOHN DOWMAN.
SIGNED AND DATED 1779

(Collection of E. M. Hodgkins, Esq.)



FAR from the ken of *so-called* modern improvements, where comes neither the whistle of the express nor the hoot of the motor horn, and, indeed, more out of the world than if in a remoter part of the Highlands, what wonder is it that Touch should have preserved so many remnants of the past, and should still remain a home of old traditions and of lost causes? Here among the treasures of art are enshrined relics of a loyalty to right rather than might, which are greatly prized by the present laird, Sir Alan Seton-Steuart, who, as is only fitting, holds Touch by direct descent from the ancestor who built the tower—still an integral part of the house—before the days of Bannockburn. The house has undergone many changes, but it has nearly always been a case of addition; very little has ever been destroyed.

As is usual with most really old Scottish houses, the tower was the first thing to be made. Security alone was thought of—those were not the days for luxury or even comfort. Gradually, however, ideas expanded, and to meet the new requirements we find a piece added, probably in the 15th century. Then more was added, again and again, in the 16th and 17th centuries, until finally the stately façade of the

present south front was erected about 1765. What the “auld house” of Touch was like before this, the interesting, if quaintly proportioned, model—happily restored once more to its old home—can testify. And here be it noted that, as in most Scottish houses of the period, the front door is so placed that it can be commanded from the windows at the side, in order that an enemy can be enfiladed when trying to storm the main entrance. The projecting portion containing this front door (over which was the following inscription: “HANC DOMUM EDEICAVIT JOANNES DUREY”¹) must have been demolished when the present Georgian front of stone was added. It is built right up against the old south wall and into the angle made by the tower. The latter, with the north side of the house, retain their ancient aspect, and, characteristically, are “harled.” The interior of the house corresponds with the outside. In the older part the rooms are small and low, the staircases spiral, and the walls immensely thick—there are actually *rooms* in the thickness of the wall of two of the tower rooms!—while in the 18th century portion the rooms are high and spacious and typical of their time. The drawing-room is particularly so, and has a



OLD MODEL OF TOUCH

¹ Pronounced Tooch, the “ch” hard as in “Loch.”

¹ Probably the same John Durey who built Lyne Castle, also at one time a Seton place.

plaster ceiling of beautiful and restrained Adam decoration, and a finely-carved mantelpiece. The music (now billiard) room has domed roof with a more ornate design of cartouches with musical instruments, etc.

A feature of the house, both in the older and more modern rooms, is the panelling of Norwegian pitch pine. In the older part Lady Seton-Steuart's boudoir (probably the withdrawing room of the original house), and in the newer the drawing room, dining room, and some of the bed and dressing rooms are panelled from "top to toe" with this wood, which is now of a soft red colour.

Perhaps the most interesting room in the house is

or table diamond, is a medallion of himself in gold ; on either side is a rose and a thistle in finely worked gold and enamel, also the letters "C.P." and the motto, "Dum spirat spero." Then, of almost a stronger sentimental interest, there is the little wooden quaigh. Inside it is a slip of paper with this in faded writing : "The Prince drank out of cup in this house, 1745. Touch." What a lot did not this mean to his devoted adherent, and how carefully preserved even now ! At the bottom of the quaigh, under a bit of glass, is pasted a little rough contemporary print of the Prince. It was when he was on his way to Edinburgh, intent on making that



RELIKS OF PRINCE CHARLIE

that in which Prince Charlie slept. It is low and oblong, not large, but doubtless the best that then existed. Its panelling is painted white, and opposite the windows a large piece of old Chinese hand-painted paper has been let in, replacing the tapestry which now hangs in the hall. Poor heroic and ill-fated Prince, how he must have longed for the comfort of this cosy chamber when hunted like a stag upon mountain and moor ! That he did think with pleasure and gratitude of the days spent here the beautiful ring which he presented to his loyal host, when safe from his murderous pursuers, bears witness. Besides a good painting of the Prince and a portrait of the immortal Flora Macdonald, there is an unusually interesting collection of Stuart relics.

I have referred to the ring sent by Prince Charlie after his stay here. It is a real work of art, and, no doubt, of French workmanship. Under a crystal,

gallant if desperate dash for victory and his father's three kingdoms, that he stayed here ; but one would opine, too, that he may have slept here once more as he passed north—a saddened and despondent man—because his army order book, recording the brilliant march to Derby, was left here. It is, of course, possible that it was Lord George Murray who was here and left the book, while his commander-in-chief was at Bannockburn making the acquaintance of the lady who was afterwards to influence so many years of his life. This little MS. order book is of the most entralling interest ; not so much for the information it gives, but just because it is a daily record of the expedition. Nothing conveys to one so vividly that impetuous attempt to regain a birthright as a glance through this book. One, perhaps, hardly realised before how quickly it all took place. On October 31st the little army set out from Edinburgh. On

November 18th Carlisle had fallen, and on December 4th that furthest goal southwards—Derby—was reached. By the 25th of the same month they were, alas back in Glasgow, and January 5th finds them at Bannockburn, Lord George Murray being then stationed at the house of one Mr. Forster.

Some of the orders are curious, throwing a sidelight on the campaign, and there does not seem to have been a great deal of military discipline, even among officers. "Orders of the 10th to ye eleventh Oct^r 1745" open with the password and countersign of "P James and Montrose" and a command for the Major of each Regiment or some other officer to attend daily at "His R.H. Quarters to receive orders." It is the frequency with which this order is repeated, and the lack of compliance with it so often commented upon, which



PART OF THE SET OF DRESDEN CHINA GIVEN BY THE FART MARISCHAL

gives one the impression of a want of discipline, although the actual orders are, themselves, far from lenient. For instance, any man found half a mile or more from camp, without a written permit from his superior officer, is to be treated as a deserter.

That the men were neither well armed nor well clad one gathers from an order of "My Lord Ogilvy, Colonel," which says that all the officers of his regiment are to get themselves "targets" (shields) from the armourer in Edinburgh, and that every

Captain is to give a list of the shoes needed in his Company.

Then comes a sad interlude. On Oct. 16th, one Robert Monro, and on the 17th, Daniel Smith were executed. Poor fellows! what was their crime? "Daniel Smith" sounds Saxon and Lowland; but Robert Monro was doubtless a Highlander, and, maybe, he began to find things different to what he had expected, and so, taking the law into his own hands, set off for that far-away home he was never to see again. These, I think, are the only names recorded, thus disgraced. On the 18th occurs again the complaint about non-attention to orders, with the significant comment that "His R.H. will not forget those that are exact, as he will not forget those that neglect their duty." Over and again one sees how considerate the Prince was for his father's subjects, whether rebel or liege man, and one cannot but compare his conduct with the heartless and brutal behaviour of the Hanoverian troops when they



HARPSICHORD LACQUERED AND PAINTED, 1680

devastated the Highlands. Theirs were indeed "methods of barbarism"! On October 25th strict injunctions are given that "the Bakers should not be molested nor no wrong done them"; again, when on the march, on November 4th, "it is forbid above all things to shoot sheep, hens . . . or break open the country people's houses," &c., &c. The officers, also, are ordered to have an eye to the men's behaviour and to see that they do not pillage. On the 21st, after leaving Carlisle, an order is given "to take care to commit no abuse," and, "to pay (for) everything." And, once more, when back in Glasgow there is the command that "disorders are to be prevented, and all succour given to ye inhabitants, and H.R.H. forbids absolutely that an officer or private man shall seize upon horse or arms without a particular order signed by Mr. Murray."⁴

But to return to the march itself; everything is carried before them by these gallant Royalists, and Carlisle has been taken by November 18th. The baggage is left there and it is "absolutely forbid to suffer any women to follow."

All the same one gathers that some of the lassies *do* follow. There seems to have been great competition for the honour of carrying the Royal Standard, and the regiments take it in turn to do so. On the 27th H.R.H. is at loyal Manchester, and we observe that the Life Guards are to go to "Sir . . . 's house." Who was this faithful Baronet (or Knight)? On the march to "Altringham," a curious note is here, to the effect that if it does not rain in the night the army is to cross the "Mersey" by the fords, but that still the cross-ford bridge is to be repaired, for the good of the country and that "General Wade may pass more diligently with his Army." On

the 4th December Derby is reached, and here the password and countersign are "James and London." It is pathetic to think of the enthusiasm which caused these words to be adopted and to realise how near to their journey's end they felt. Prince Charlie was right as events proved: he was all for pressing on. It might have meant defeat; but a defeat at the very gates of London would have been no worse than the awful disaster of Culloden. Even

as it was the Hanoverian Elector contemplated flight, and the smug citizens and bankers of London were already growing alarmed at the idea of the "wild Highland hordes" pouring in upon them and sacking the city. There can be nothing but honour for those who carried arms and braved all for the cause; but those who dabbled in a sentimental loyalty while secure in counting-house or manor — as did many of George's "faithful lieges" — are indeed beneath contempt. It was these intriguers who were the cause of all the trouble; had Prince Charlie not received assurance of help he would never have made



GEORGE, FIFTH EARL OF WINTOUN, AS A YOUNG MAN

the perilous attempt. Well, it was not to be; less heroic councils prevailed, and that melancholy march back began. By the 9th they have reached Manchester (where "St. Taffy and Wales" are the passwords); at Preston on the 12th the order is "the army marches to-morrow exactly at 4 of the clock, with candle or flambeau light"; at Carlisle the sick are left, only to become later the prey of the Butcher's army. And so the border is crossed. At Moffat on the 22nd it is "recommended" that all should attend Divine Service "at the ringing of the bell." But the dream is now passed, and the men are evidently as disheartened as before they were jubilant. 'Tis sad to read the warning to stragglers that they "lag at their own hazard," the country being full of Militia; and

⁴ Murray of Broughton, the traitor, I suppose.

later that "it is expected that the order of march will be better observed than it was to-day." But, to the very end, the Prince's consideration and thoughtfulness for villagers and townsfolk is most notable. Would the horror of the post-Culloden days have been mitigated, one wonders, if this little book had happened to fall into the hands of that arch-fiend the "Butcher" Duke? Surely, if so, for very shame he must have paused before carrying out his brutal scheme of rapine and extermination.

from Prince Charlie himself, there are at Touch many interesting old letters. Hugh Seton corresponded regularly with the Royal Family, and there are many letters from the Queen (*née* Louise of Stolberg). In one of these she calls him "un des meilleurs amis de la famille royale." Hugh Seton wrote on rather a delicate matter. Being related to Clementina Walkinson through the Pattersons, of Bannockburn, he evidently tried to induce Prince Charlie to receive and acknowledge Charlotte as his daughter, and also



DRAWING ROOM, TOUCH

After staying at Glasgow for some time the army is split up into two, and the last order in the book is dated from Bannockburn, on January 5th, 1746.

To turn to a more cheerful reminiscence of the bonny Prince, let me mention the silver brooch which once belonged to him and is preserved here. There is also a small tortoiseshell snuff-box with a copper lid which came to the Macdonalds, of Staffa (which family Sir Alan Seton-Stewart represents). It has a very authentic history, having been given by the Prince to Donald McRae "for his fidelity and services," and from him handed down by various wills and bequests to its present owner. Although none are

to receive her at Court. As is well known, Prince Charlie did acknowledge her, and grew very fond of her in his old age. Besides all these treasures, there are also the actual linen sheets and napkin used by Prince Charlie when he stayed here. The napkin is large, but has no special pattern; but the letters "K.C." are marked on it in ink. Of other Stuart relics is a superb oval snuff-box of gold, presented by King James III. and VIII., whose miniature is enamelled inside. The decoration is, if one may use the term, in Italian Louis XV. style, and three different colours of the precious metal are used in the work, as well as some fine diamonds. A somewhat

similar box, but not of Jacobite interest, I will mention here. It is also of gold, rectangular, and contains a miniature of the Duke of Mecklenburg of the period. On the outside the workmanship is very rich, and consists of cupids chiselled out into high relief, supporting the terrestrial globe with festoons of roses, etc.



MISS LARRIN

BY ZOFFANY

There is one other object connected with the Royal Family of Scotland, and that is a white bed quilt said to have been worked by the hand of the unfortunate Queen Mary herself.

Beside that used by the Prince some other interesting old table linen remains in the house. A set of damask napkins woven with the royal arms *must* have some history, but strange to say none survives. These are very large, 33 in. by 43 in., and of exceedingly fine texture. Some have the date 1714,

and along the top is woven "Fear God and honour the Sovereign." The centre is taken up by a shield which, in Scottish fashion, has the arms of *Scotland* first and fourth, *England* second, and *Ireland* third. It is surrounded by the Garter and the other insignia of the order. Beneath there is to the right a thistle,

to the left a branch of roses, and on these badges stand the supporters, a unicorn and a lion, both crowned and holding standards. Above on the helmet is the crest of *Scotland* with the Scottish motto, "Defense," over its head, while along the bottom is the English motto, "Dieu et mon Droit." Besides these napkins there is also some very early linen woven with Biblical and mythological subjects, and a very fine set similar in size to the royal napkins which belonged to George (Seton) fifth Earl of Wintoun. Along the top of these is woven: "Insignia Georgii IX. de Seton Comitis de Wintoun Domini de Seton 1712," and at the bottom, "John Ochiltree weaver in Edinburgh 1712." In each corner are four crescents intertwined, two with an earl's coronet over them and two with an imperial crown, each having the (for him) appropriate motto, "In prosperity benevolence, in adversity patience," around them. In the centre is the full heraldic achievement of the Earls of Wintoun.

The Earl of Wintoun was not the only exiled adherent of the House of Stuart who kept up communication with the loyal coterie at Touch. The Earl Marischal and his brother, the Marshal Keith, were among the number. The Earl Marischal sent a gift to his friend here of the finest Dresden china to be procured. It is evident that the Seton of Touch, when writing to thank him, said that it would only be used on special occasions, because a letter from the Earl is extant saying that as his first present is thought to be too good, he is sending a second one which he hopes will always be used. And lucky it was that he did so, for while the "best" service remains intact in the safe shelter of a cabinet, not one single piece of the less precious set is now known to exist!

This house is rich in china of all sorts, but especially so in armorial services. One of these has a gorgeous design in orange, while another has the gold ground and Chinese figures, which one does not

usually associate with armorial china. Another fine service is of cream-coloured Wedgwood, and is ornamented with thistles. Each piece has a different Scotch weapon, such as claymore, dirk, axe, target and pistol painted on it. Amongst the silver here are two seventeenth century leather tankards with silver rims, bearing Edinburgh marks, and two beautiful gilt communion cups of Renaissance design. The latter, which are about 13 in. in height, are stamped with (1) the castle for Edinburgh, (2) the letters I.L. for John Lindsay, deacon of the Edinburgh Goldsmiths, 1617-19, and (3) the letter C for George Craufurd, jun., the maker, who was a goldsmith of the same city at that date. Round the rim of each chalice are inscribed the words "Tranent Kirk." The upper half of the bowl is engraved with scroll work and roses, and the lower with round-headed arches. The stem is purely Renaissance, having projecting brackets and heads, with grotesques below, then brackets again, which terminate in a rosette.

Before proceeding to the portraits and family history, one particular *objet d'art* must be noted: the magnificent old harpsichord. The exterior is of black and gold lacquer, and I must confess that I had no idea that lacquer was used so early (it is dated 1636) on European furniture. The instrument is of the usual shape, and the slim Jacobean legs are braced together with cross-bars. There are four stops and two keyboards, and above them is this inscription: "Johannes Rucker me fecit Antwerpiae 1636." The inside is decorated in red lacquer, and the sound-board is very delicately ornamented with flowers; but the crown of all is the painting inside the lid. When raised this shows a gorgeous scene with peacocks, doves, pheasants, etc., much after the style of Hondekoeter. It is a real museum piece.

The earliest portraits are those of Setons, and of

Steuarts of Allanton and Coltness. The latter are mostly rather dour Covenanter-looking people of the 17th century. In the hall are two full-length portraits, *temp.* Queen Anne, of Sir James Steuart, Lord Advocate, and his wife, well painted, by Sir John de Medina, an artist little known out of Scotland, but accounted a good painter in his time. The next,



MRS. STEUART, AFTERWARDS LADY STEUART

BY D. MARTIN

perhaps, in order of date, and one of the most beautiful in the whole Collection, is that of George, 5th and last Earl of Wintoun, in armour, as a young man. The painting of the face and hands is exquisite, and the colouring of the whole could not possibly be better. Strangely enough the artist is unknown, but I am inclined to attribute it to Rigaud, or another of the best French artists of that day. The Earl of Wintoun was the head of the Setons, and owner of the linen previously described. He was a staunch Royalist: his estates were confiscated and he was

condemned to death after the '15; but luckily he succeeded in escaping from the Tower, and eventually died at Rome in 1749, aged about 71 years. The Earl Marischal and his brother The Marshal Keith (a Marshal under Frederick the Great) are both represented, as is also a pleasing little lady connected with them, who is depicted in Eastern dress with a kitten in her arms. She is called Mademoiselle Emettè, and was a little captive Turkish child, rescued by the Marshal at the sack of Ozakow, and adopted and educated by his brother the Earl Marischal, who made a will in her favour in 1741. Some years afterwards she married M. de Froment, but the marriage was not a happy one, and they were soon separated. She then returned to the Earl Marischal, and remained with him, at Potsdam, until his death. In the drawing-room

—as was the last picture—on the north wall, is a superb full-length portrait by Zoffany, his *chef d'œuvre*, I should say. Both in design and colouring it is worthy of a greater master, and in every respect it is a very remarkable picture. It represents Miss Farren, the actress. She is dressed in white satin, with jewels at the wrists and at the opening of the bodice, and a gold embroidered sash round the waist, her right hand, with elbow resting on a pedestal, holding a gauze veil away from the head.

The story goes that she was wooed at the same time by Mr. Archibald Seton (who never married)

and by the Earl of Derby. She chose the latter, and sent this charming memento of herself to the unsuccessful rival. In this room also is a very graceful portrait of Miss Seton, the heiress of Touch, but painted at Allanton after her marriage with Sir Henry Steuart, as is evinced by the view of that house in the background. It is by David Martin, the first artist who helped and encouraged Raeburn. There are in this house a good many examples of the work of Martin, a very pleasing, and, to English folk, little known painter. Over the door is a very charming pastel of an unknown lady in blue. One of the finest pictures in the house is also in this room, the powerful portrait of Lady Seton - Steuart, by Raeburn. The dress is white, but a splendid colour effect is obtained by the crimson cloak lined with a tawny yellow. On either side of this hang

the portraits of two dear old ladies in black with lace caps, by an artist of the name of Seton. These old-world dames are Mrs. Walkinshaw, of Barrowfield, and Mrs. Charles Smith, of Skeoch, sisters of Sir Hugh Patterson, of Bannockburn, and together with him they are reputed to have danced a reel at the respective and respectable ages of 92, 94, and 96! The brother and Mr. Charles Smith, both by Sir Joshua Reynolds, hang in the dining room. In the dining room, besides the two Sir Joshuas already spoken of, is a typical Raeburn of Sir Henry Steuart, and an interesting one of the Earl of Winton



PASTEL OF AN UNKNOWN LADY



LADY SETON-STEUART

BY RAEURN

as an old man painted at Rome the year he died. He wears a scarlet coat with body armour beneath, and carries a baton. It is signed "C. Alexander Pinxit Romæ." There is also a good modern portrait of Sir Alan Seton-Steuart by Sir George Reid, and finally there is a picture of that good old Jacobite, Mr. Stirling of Keir. He, with four other Scottish

lairds, including him of Touch, was arrested in 1712 for publicly drinking to the King "over the Water." His servant perjured himself to prove an alibi, and when asked how he could commit such a heinous sin, he replied:—"I would sooner trust my soul to God than my master's body to the D—d Whigs."

The family tree is very beautifully and elaborately



DINING ROOM SHOWING FAMILY PORTRAITS BY RAEBURN AND OTHERS

illuminated on vellum. It is of the time of Mary Stuart, and is made even more interesting by the four miniature portraits of George Lord Seton with his wife Isabella (Hamilton), and Robert Lord Seton (who eventually became first Earl of Wintoun), with his wife Margaret (Montgomery). It bears the following inscription on scrolls at the top, "Sic viréo ramis custode Leone 1585." The little array of early kings and knights, the farthest-off progenitors of the family, standing along the bottom, is quaint. This is the pedigree of the Setons. To give the descent of the Steuarts, the Macdonalds, and all the other families through which this ancient estate has passed, until it has come—without a break, if through many heiresses—to its present owner, would take up more space than can be given here. Suffice it to say that in the thirteenth century Touch was the property of the Frasers, and from them was called Touch Fraser or "Tulchfressal." It passed by marriage from them to the Hays, and from the Hays to the Setons. Alexander Seton, 1st Earl of Huntley, married, as his second wife, Egidiæ, daughter of John Hay of Tullibody and Touch, and thus became possessed of the latter, though his son eventually succeeded to both properties. This was about 1450.

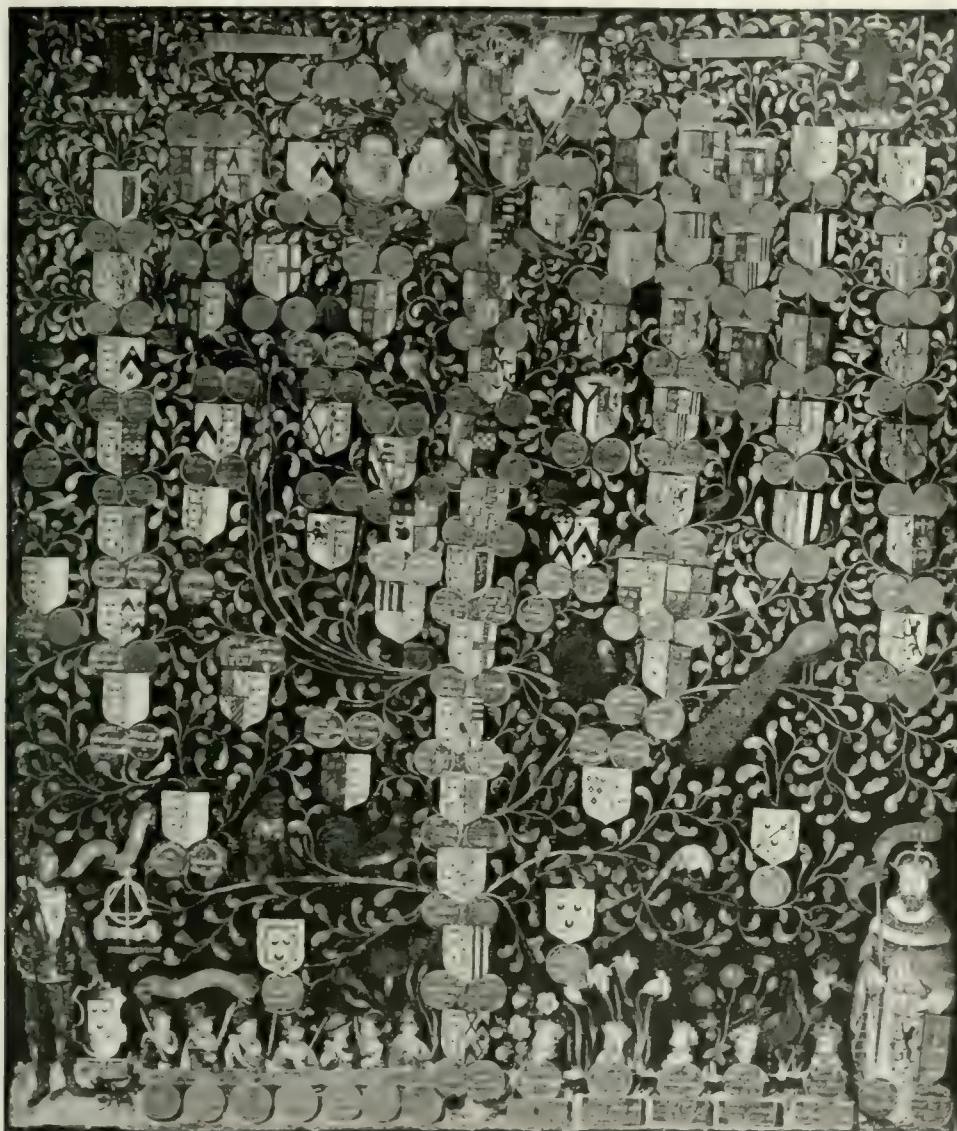
From that date until the death of James Seton of Touch—the last male of this branch of the Setons—in 1742, there was no break in the chain. His sister Elizabeth inherited from him and held Touch during the troublous times of the '45. She was then a widow, having married Hugh, eldest son of Sir Hugh Patterson of Bannockburn, by whom she had had no issue; but in that same year (1745) she took as her second husband Hugh, only son of Charles Smith of Skeoch (whose mother was one of the old ladies of the reel anecdote). He changed his name to Seton, and became a great agriculturist and improver of his lands. Their children were (1) Charles—doubtless named after the Prince—who died young; (2) Archibald (the unhappy lover of Miss Farren), who inherited, but died unmarried in 1808, having spent much of his life and held high posts in India, and, with another daughter who left no descendants; (3) Liliæ, who in 1787 married Henry Steuart of Allanton, and succeeded to Touch on the death of her brother. The only surviving child of this marriage was Elizabeth Margaret, born in 1790, and the eventual heiress of Touch. In 1812 she married Reginald Macdonald of Staffa, son of Colin Macdonald of Boisdale, that stout Jacobite, and her

Touch

father having been created a Baronet in 1815, with special remainder to his son-in-law, he (Reginald Macdonald) subsequently became the second Baronet and took the name of Seton-Steuart. Since then the estate has descended regularly to its present owner.

Sir Alan Seton-Steuart holds the ancient and honourable office of Hereditary Armour-bearer and Esquire of the body to the King in Scotland. The last time this privilege was exercised was in 1903. This post is very ancient. The first Sir Alexander

Seton of Touch held it, and he is described as such in a charter under the great seal of 1488. He died with his royal master on the fatal field of Flodden in 1513. King Charles II. confirmed James Seton in the office in 1651, he and his father before him having been staunch Royalists. After the Restoration a salary of £300 per annum was added, but when the office was again confirmed in 1663 the salary was reduced to £200 ! Now, however, only the honourable and picturesque hereditary service itself remains.



SETON FAMILY TREE ON VELLUM, 1585



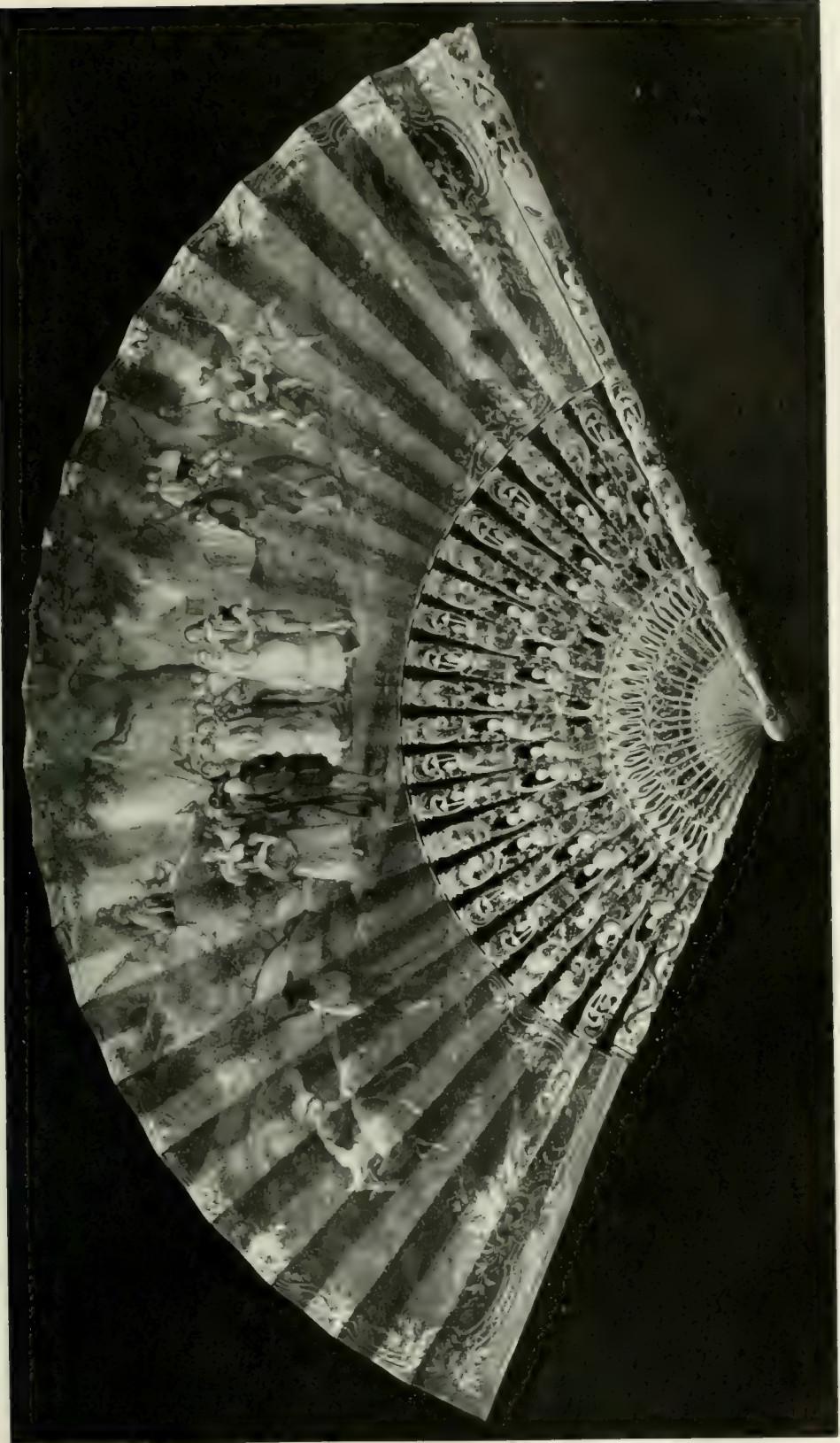
THERE are certain manifestations of artistic activity that are historically more important even than historical documents, and which communicate to us, not so much some scattered thoughts of the past, as the intimate essence of its entire thought. Among these living voices of a distant age, which—to use a happy phrase of Barbey d'Aurevilly's—suggest to us true *sensations d'histoire*, few, surely, are more suggestive than fans, which easily bring back to us the

tastes, the customs, the tendencies and the aspirations of past centuries, of which they form a faithful mirror. The gallant and proud eighteenth century, with its religious weakness and pagan enthusiasm, appears living and completely, with all its magnificent contrasts, in certain collections of fans which are, as it were, so many open pages of the book of history.

The small and fragile instrument of feminine grace has a soul ever ready to respond to him who knows



EIGHTEENTH CENTURY FAN



EIGHTEENTH CENTURY FAN

how to question it, and its teaching may be of very real value.

Among the Italian collections of old painted fans, one of the most interesting is unquestionably that of the Queen Mother of Italy, a passionate collector of old instruments and of old fans. The collection of the latter comprises some of the most interesting and curious specimens from among the enormous number of French fans that have come down to us from the eighteenth century—the century that may with good reason be considered as the century of the fan ; it is in French work of this period that the collection

Another fan of pure eighteenth century workmanship is richly decorated with borders of little pearls and spangles, and shows three love-scenes of humorous character in shaped panels. In the centre three elegant ladies and a young man are occupied in disarming and blindfolding Cupid ; in one of the side panels a girl kneels in adoration before an image of Cupid ; whilst in the other two children, a boy and a girl, watch two billing doves.

Equally valuable and interesting is another fan, representing a pastoral scene which is derived directly



MODERN LACE FAN

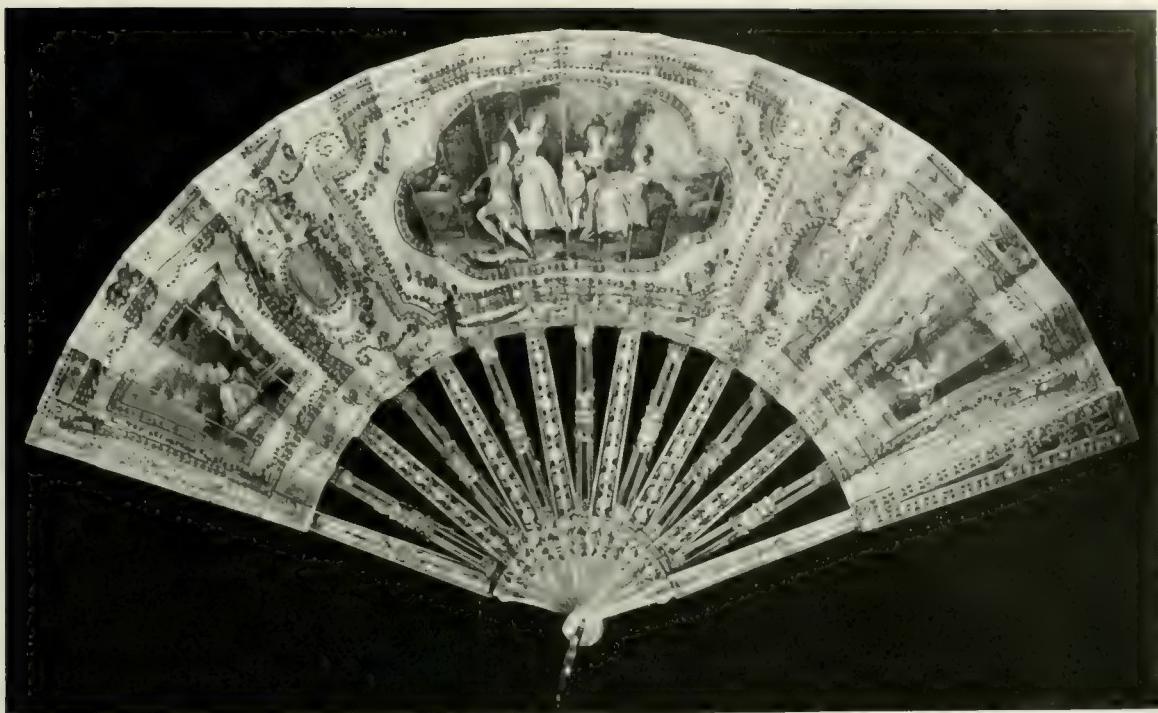
scores its greatest triumphs—the century which in France found its most complete and perfect expression in politics, in letters, in art, in manners, and which produced the most graceful and delightful examples of artistic fans.

One of the most noteworthy pieces in Queen Margherita's collection is an admirable eighteenth century fan with Chinese sticks, and with a representation of a wedding procession. It is one of the most charming examples of French fans, and one of the most valuable records of a distant age to which the modern mind looks back with a sense akin to home-sickness. The scene, which is subdivided with rare skill, shows in the centre the principal subject, whilst on one side a goat-herd is seen guarding his flock, and on the other some peasant boys merrily dancing to the tune of two violins.

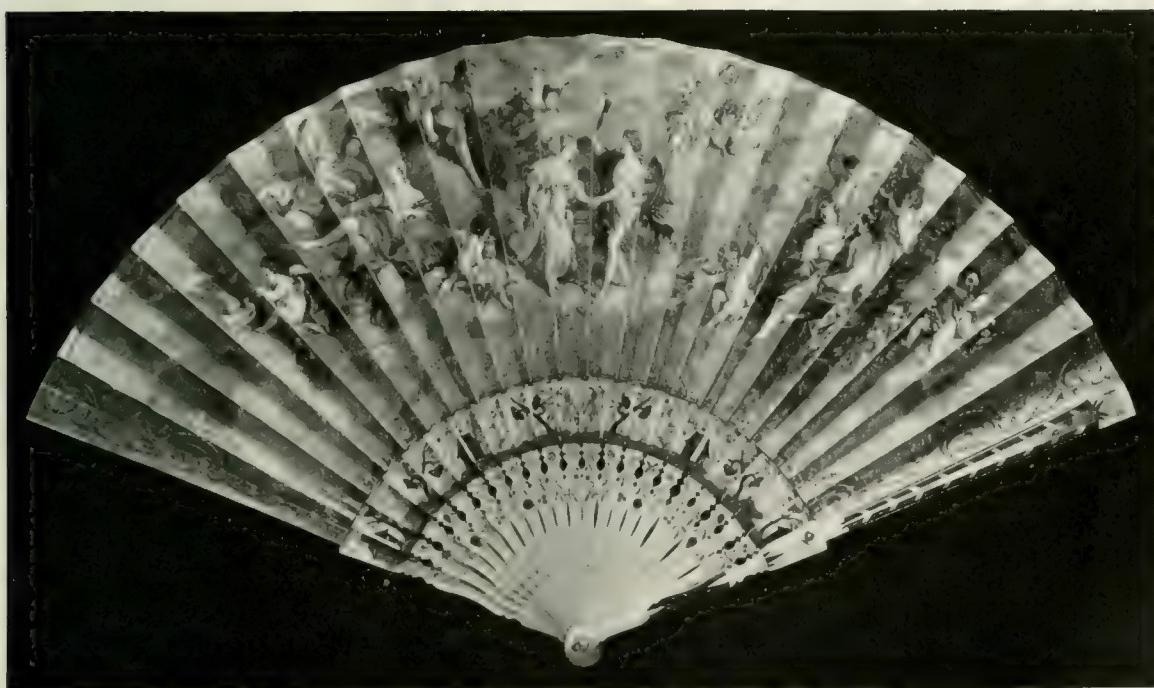
from a painting by Watteau or Fragonard—a scene full of profound grace, and among the most significant compositions of this sentimental and voluptuous century. It is like a distant echo of the famous *Embarcation for the Island of Cythera*.

Among the modern fans of the collection several splendid examples of lace fans should be mentioned, notably one with painted flowers and cupids—a truly exquisite work, the fanciful creation of an artist with refined taste. Two other examples are here reproduced, one representing a *fête champêtre*, the other a mythological scene—the Gods of Olympus welcoming Psyche.

Few works of art give, like some of these fans, so exact and living a picture of the distant age that sometimes seems such a living reality to our spirit. The subtle epicureanism of a century not yet well



EIGHTEENTH CENTURY FAN



MODERN PAINTED FAN

understood, that loved sinuous, capricious, rich and unsymmetric forms, that searched for tender, evanescent colours, and that in all and everything avoided violent sensations ; a century that recalled the Olympian goddesses to brighten the refined sweetness of its intimate and joyous life is reflected in the fans of the eighteenth century, as it is in the songs of Rolli, the plays of Metastasio, the flowing tunes of Pergolesi and Tomelli. At no other period than in the gallant and festive eighteenth century were literature and music, painting, sculpture, and the minor arts in such complete accord with life and with the human spirit.

Just as the sixteenth century had been Italian even outside Italy, so the eighteenth century became entirely French even in Italy. France imposed upon the whole of Italy her tastes and her preferences in the customs of life, as well as in the forms of art. Are the fans of the beautiful royal collection, which are so directly derived from French art, the work of French masters or of Italian imitators ? They are probably of Piedmontese origin—a district which in customs and affinity was almost French in the eighteenth century, so that, even if they were executed in Italy by Italian ladies, they may yet be considered as wholly the works of French artists.



MODERN PAINTED FAN

Old Books

Illustrated Books

By H. Selfe Bennett

WHEN, in days of yore, a select and book-loving public was informed on the title-page of some newly issued work that it contained "notes and illustrations," it was by no means to be assumed as a necessity that the writer or publisher had summoned artistic aid to add to the number of his readers, or to the price paid by the purchasers, such notice being merely an intimation that the bulk of the letterpress had been increased by sundry explanatory references, which were usually placed at the end of the volume.

What we now understand by an illustrated book was, in those remote times, one that was quaintly styled as "adorned with cuts," such ornaments being often of the roughest description. Since then, however, we and the times have changed. Nowadays a sated public, wearied by the endless making of books, requires the appetite to be stimulated, and interest to be aroused, by

"bold advertisement" of every kind, wherein display of colour often forms a very prominent part, and some artistic merit is essential. Modern processes and improved facilities for printing in colours have certainly added an attraction to books, and thereby appreciably increased the desire of possession on the part of their lovers.

Whether, in our days of prolific illustrated book production, the economic law holds good that it is the demand that creates the supply, or *vice versa*, we

cannot here stay to consider, but merely note the obvious facts. The greater number of these picture-books may be divided into two main classes, viz., (1) those, like the Pictorial Alphabet of our infancy, where the drawing of an "Archer bold" capitally exemplifies the letter "A," and (2) those which appeal to "children of a larger growth," where the letterpress has evidently been written up to the picture; which thus forms the first consideration; in this latter case, the author becomes subordinate to the artist, whereas in the former kind this position is reversed. Now there is both old and good authority for the belief that matters which have been subjected to observant eyes make a deeper impression on the mind than those which are transmitted through our ears.

The brain takes, as it were, a more permanent photograph by means of sight than by hearing. Seeing is believing with most people, whether children or grown-ups, especially amongst the spiritually-minded, whereas believing all we are told or read is altogether a different matter. We all are able to recollect the illustrations to the stories of Jack the Giant Killer, Hop-o'-me-Thumb, or Jack and the Bean-Stalk, whereas we could not trust ourselves accurately to quote the written narrative as it was told to us; thus the *Book of Martyrs* or the *Pilgrim's Progress*



This is old and poor.

THE ALARM

PILGRIM'S PROGRESS"

Progress of our early reading lives in our memories far more by the realistic pictures which accompanied the editions provided for youthful delectation, than by the history described in the letterpress. This was so much the case, that where the primary object of the book was more to instruct than to amuse, the accompanying pictures might be regarded as having served the purpose of the luscious jam, which successfully concealed otherwise nauseous doses of mental physic.

Pictorial language of any kind (whether of nations or individuals) is essentially primary and elementary, but when letters took the place of pictures, the draughtsman and scribe, originally one and the same person, became differentiated, and occupied two separate spheres. It was not, however, until a much later stage of development, that the services of the artist were called upon either to heighten the interest or to exemplify the meaning of the writer.

The history of book-illustration is in a sense the chronology of literature; so that as it is possible for the naturalist to complete the structure of the skeleton from a single bone, even so the period of the writing or printing can be divined by the character of its illustration. The days of elaborate detail, of initial letters, with miniature painting on ancient MSS., gave place, on the introduction of printing from wooden blocks, to those when designs were drawn and graven on similar blocks to the letters. The wood-cut thus introduced held pride of place, which it retained long after metal type-founding came into vogue, and even survived the competition of copper or steel engraving; all such methods, however, involved the expenditure of so much labour, even when electrotyping and lithography were employed, that it was inevitable in these days that some speedier mode of production should prevail; whence arose the modern photographic and other processes, whereat some scoffers do not hesitate to declare their opinion

that the last stage of illustrative art is worse than the first. Such views are, however, too cynically pessimistic to be worthy of adoption whilst there is such a plethora of effort in the shape of handsome books with beautiful illustrations, exhibiting not only high-class modern work, but also reproductions of the best standards set up by the Old Masters.

In recent years, moreover, we have witnessed a resurrection of a lost art, which seemed at one time

to have been both dead and buried in oblivion—namely, the colour-printing of the latter end of the eighteenth century—an art which has now been recovered and revived so successfully, that at one time, and that not so long ago, expert print-sellers were themselves actually deceived by modern reproductions of the stippled plates



THE ESCAPE

"PILGRIM'S PROGRESS"

by Bartolozzi, after Angelica Kauffman and others, the original impressions of which had realised big prices in the auction rooms. There have been cases within our own knowledge, where prints from *THE CONNOISSEUR* itself, after having been glazed and framed in old pear-tree frames, have received this compliment of being taken for originals, and have been palmed off by unscrupulous dealers upon innocent buyers.

Returning, however, to the stricter limits of our subject—book illustration—it is, we think, apparent that the sobriety of black and white is rapidly being displaced in public favour by the restoration of a brighter and more cheerful decoration, resembling that which was employed in MSS. days, before the advent of the printing-press. There is one difference, however, in that the effect of the brilliant blues and reds of the illuminated parchments is not now intensified by a ground of gold leaf; nevertheless, even this distinction would be lost, if some of the modern pictures were removed from the books they adorn and mounted in gilt.

If it be the duty of an archdeacon "to exercise archidiaconal functions," it most certainly behoves an

illustrator to illustrate the writer of the book, and thereby help the reader fully to appreciate the text before him. Now unless the artist achieves success in this object, the result must needs be that a certain sense of irritation at attempted imposition is left in the mind of the reader and purchaser, especially in the case of descriptive or educational works. On the other hand, the assistance rendered to both author and student, by good maps, plans and plates, adds intensely to the ease and pleasure of perusal, whilst the imperfection or complete lack of such aids often interferes with full comprehension and enjoyment by the reader. What defence, then, can be made for Barabbas, the publisher, when for the sake of economy, he makes use of old plates which he happens to have in stock, or declines to supply the new and necessary ones.

With a few exceptions it may be dogmatically affirmed that no completely illustrated book has as yet been issued from the press, although many such can be found in the possession of the ardent "Grangeriser" with a well-lined purse. Grammont and Gronow, Pepys and Boswell, still await a perfect *Edition de luxe*, richly adorned throughout, not only by numerous portraits, but with appropriate scenes and views; yet even if the choicest examples of the extra-illustrator were perceptibly reproduced, the cost thereof would be altogether prohibitive and the outlay unremunerative. Still such things are, for we ourselves have seen and handled a copy of Croker's *Boswell*, enlarged to fifteen volumes by the insertion of no less than 1,500 extra plates. This is indeed "a pretty copy," arrayed in all its glory of full crimson morocco gilt, and its fortunate owner cannot but feel an extra joy in possession, with the reflection that it is unique, for no one else can show its parallel. We could dilate upon the attraction of this fascinating "hobby" (some reference thereto being strictly pertinent to our subject), but we spare our readers.

What a boon and a blessing to men, whether artists, authors or readers, the illustration of books has proved! Where the picture thoroughly fits the word, what a perfect consummation is attained! Martin and Milton, Stothard and Bunyan, Doré and Don Quixote, Leech and Jorrocks, Tenniel and Alice, testify to many happy marriages of this sort, so that what has thus been joined together can never now be put asunder.

There are indeed many works, especially those of fiction, in which author and artist are so inalienably associated, that the thought of one without the other is almost impossible. Dickens and Phiz, Ainsworth and G. Cruikshank, Thackeray and Doyle, Trollope and Millais, are thus indissolubly united to the end of time.

It is only in comparatively rare cases that polygamy in this kind has been practised, and the author has been permitted in Mormon-fashion to indulge in several artistic wives; as in the notable instance of Goldsmith and his Vicar; the tale of which has been delightfully told by Austin Dobson in his introduction to the edition, so charmingly "presented" by Messrs. Macmillan and Hugh Thomson.

Many of the classics of English literature (Shakespeare's plays to wit) have of course been illustrated by divers artists at various periods, and will, doubtless, often again afford scope for fanciful interpretation by line and brush: there is no monopoly in art. Yet it is unlikely that any future enthusiast will emulate Boydell's noble effort to prove to the Little Englanders of his day that Britain was great in her artists, as well as in her seamen and soldiers: an essay that encouraged native art, but ended in pecuniary disaster to the proprietor of the Shakespeare gallery and publisher of the noble folio edition of the Works. What has become of the hundred and odd oil paintings by the chief exponents of British art in the Augustan



FROM THE VICAR OF WAKEFIELD
BY HUGH THOMSON (MACMILLAN AND CO. LTD.)

days of the Royal Academy? To re-collect these noble examples of Reynolds, Romney, Northcote, Stothard, Hamilton, Smirke, and the rest, were indeed a quest worthy of the wealthiest connoisseur, who might thus immortalise his name by presenting them to the nation that gave them birth.

We have dealt thus at length upon Boydell's *Shakespeare*, not only because it is probably the *summum opus* of illustration, but because it furnishes proof that at one time in our history it was not thought beneath the dignity of the best known painters to become illustrators.

Time and space fail us for dealing with the numerous works with illustrations in colour, the Sporting Books, Fashion Plates, etc., issued before the present times of process printing. The plates in these were laboriously coloured by hand, and there is a marked difference in artistic merit between the earlier and later editions of such books, illustrated by Alken, Cruikshank and Leech. The superior value of first issues, in the eyes of the collector, is therefore fully justified.

The following letter, written by Dr. Johnson to

Mr. Barnard (librarian to King George III. at Buckingham House), who was proceeding to the continent with a view to adding to the library, is worthy of being reprinted here, being strictly germane to our subject. It also serves to "illustrate" the use of the word "sculpture" in a sense which is certainly strange and antique to the present generation.

"Topography or local history prevails much in many parts of the continent. I have been told that scarcely a village of Italy wants its historian. These books may be generally neglected, but some will deserve attention by the celebrity of the place, the eminence of the author, or the beauty of the sculpture. Sculpture has always been more cultivated among other nations than among us. The old art of cutting in wood, which decorated the books of ancient impression, was never carried here to any excellence; and the practice of engraving on copper, which succeeded, has never been much employed among us in adorning books. The old books with wooden cuts are to be diligently sought; the designs were often made by great masters, and the prints are such as cannot be made by any artist nowadays."



REV. W. PETERS

"MERRY WIVES OF WINDSOR," ACT 2, SC. 1.

BOYDELL'S SHAKESPEARE



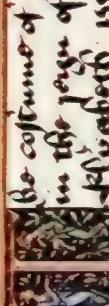
The costume of a man
in the Virgin of Guadalupe
by Francisco Gómez
1518 (18)



SP: 14



The costume of a man
in the Virgin of Guadalupe
by Francisco Gómez
1518 - 1603





English Costume

Part VII.

By Dion Clayton Calthrop

(*Mr. Pownall is responsible for the decorations accompanying the coloured design.*)

COSTUME OF THE MEN IN THE REIGN OF QUEEN ELIZABETH. (1558 TO 1603.)

ELIZABETHAN costume is familiar to all of us. The ruff, the stuffed breeches, the short cloak, all of them are easy to remember, and are constantly being presented to us in the theatre in Elizabethan plays. Now many people have never seen an Elizabethan play, but nearly everyone has seen a Harlequinade.

Here remains, without reason, the exaggerated dandy costume of the Elizabethan courtier; clown is always in a doublet puffed and sewn with many coloured devices, in trunk hose covered with frills, in clocked and quirped stockings, in ruff without starch, and in embroidered shoes. Pantaloons in what were known then as Venetian breeches reaching to the garter place of the leg; he wears high-heeled shoes and ruffs at his neck and wrists; his doublet and breeches are slashed and puffed, and his wig is an exaggeration of the dandified manner of the time. Harlequin is now dressed in the costume of an earlier date, and his character has been changed. He was once the rogue of

the little play, a rogue who was so neat and speedy in his affairs that he always escaped the watch—who remains for us in the policeman.

The spangles and diamond patterns in harlequin's dress are really to represent the much patched and mended suit of the rogue, mended so often that of the original suit nothing remains.

Columbine was, in the old play, his wife, and was also dressed in rags and patches—now she dances in an extraordinary early Victorian dress.

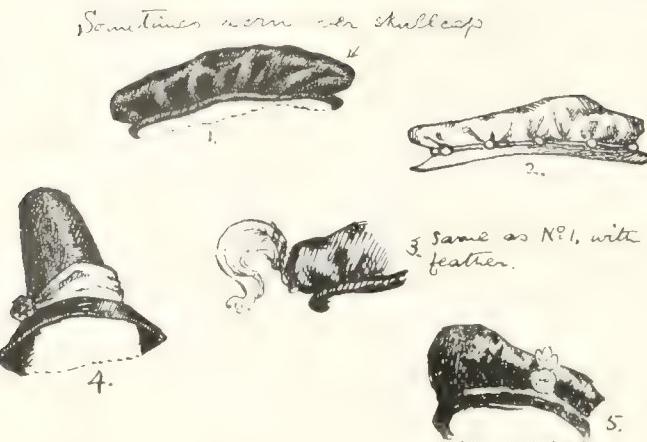
Why these clothes should have remained so long in this way is a puzzle; why, indeed, the Harlequinade has remained at all is a mystery, but—it does remain, and in it we may see one of the few remnants of Elizabethan days in the way of dress.

Another dress still in use is the alderman's cloak and chain; these are as they were in the times of Henry VIII. and of Elizabeth. And yet another dress, well known to us, a remnant of this time, is weekly to be seen on the cover of "Punch," where that historical personage sits in his peascod-bellied doublet, ruffs at his throat and wrists.

It is difficult to know how to treat such a subject simply and yet comprehensively, for the many changes of fashion



FROM "THE BOOKE OF FAUCONERIE," 1575



through the reign make it impossible to give the complete history of either men's or women's clothes, nor is it necessary.

Given a few main shapes the variations are matters of fancy, and any fancy on the lines I shall set down is permissible.

Let us start with the good men's hats. The hat most commonly in use was—to put it quite simply—a bag with a brim. About the neck of the bag might be worn a scarf, a ribbon, a twist of gold thread, or a jewelled band of metal. One might stick a feather or two into this band or place in it a brooch or enamel portrait. The hat can be made of cloth, worsted, velvet, or any material.

Then we have the *crowned hat* with a large brim, and it is impossible to give the varieties of this hat, for anything from beaver to wool material, anything

from a peaked high crown to a squat crown, from a curved brim to a straight, a stiff brim or a loose brim, was in common use.

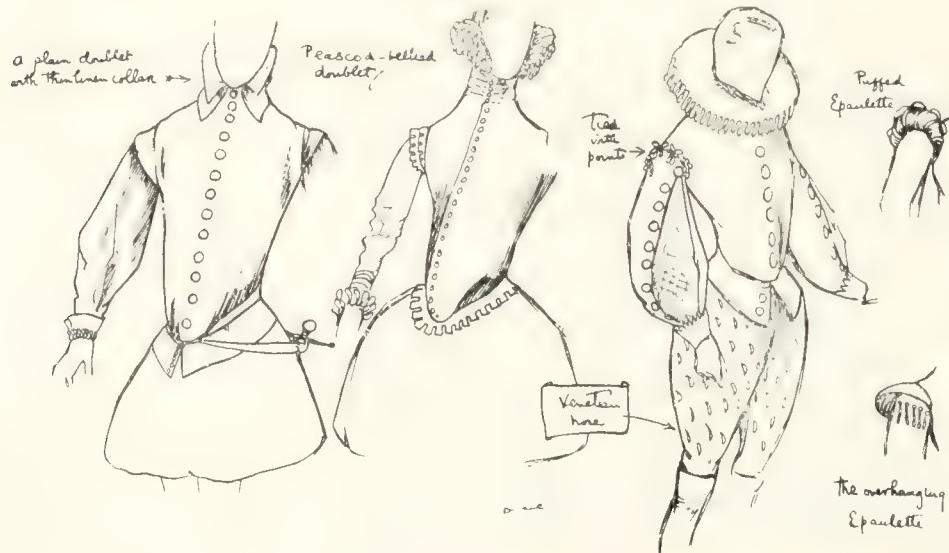
The countryman's hat was of the same shape as it had been in the reign of Henry VII.—a round cap with an upturned brim buttoned back into the hat.

The hair was cropped in the French fashion, in three points—one in the middle and one at each side—or it was drawn back from the forehead and hanging to just below the ears.

Beards were generally worn in all fashions as they are to-day, but followed more closely the professions, as the heavy churchman's beard, the soldier's sharp beard or spade-shaped beard. City officials generally wore long beards. However, the courtiers did as they pleased, dyed their beards in the fashionable colours, and appeared with black hair and red beards or yellow hair and black beards, chalked faces, and ears with heavy rings in them or pendant precious stones.

The *love lock* was occasionally worn, and may be seen in some portraits hanging down on one side of the face tied with ribbon or left unadorned.

From head to neck—and here was an impossible affair I must describe. The *ruff*, that monument to conceit, the frilled, starched, swollen sacrifice to Vanity.



It is so well known by pictures of the time that any detailed account is superfluous, but there was no end to the varieties of the *ruff*. Little and big, starched and limp, of holland, of linen, sewn with gold, opening at the sides, tied in front, worn by everybody, from clown to courtier.

The necks of the day were pinned about with these peculiar monstrosities and set in fine linens pinched into patterns with a polking-stick. These patterns were called *clocks*.

Sometimes over the high collar of the doublet was a turned-down linen collar, above which the ruff started.

Sometimes the ruff became a small frill, sometimes a vast affair, a hand's-breadth across. On occasion there were two or three linen collars and no ruff.

For their bodies the Elizabethans wore a *doublet* and a *jerkin* and a *jornet*.

A *doublet* was so called because it was generally made of a double cloth padded between; it was a tight-fitting coat with very small skirts, not usually more than three inches long below the girdle. It buttoned all the way down the front quite closely to the figure, and had a high-buttoned collar which supported the ruff.

As a rule the sleeves of the *doublet* were separate and of a different design of material. These were tied on to the top of the arm by laces known as *points*.

The *doublet* had a sort of epaulette at the shoulders, plain, cut or stuffed like a horseshoe roll and puffed with slashes.

The *Italian doublet*, which became so fashionable in England, was of the peascod shape, the like of which we see

in "Pique," and this was stiffened with a piece of shaped wood or pieces of whalebone.

The *doublet* was generally patterned with *guards* or strips of embroidery, and was also puffed with white linen or cut to show the undershirt. Besides this every excess in ornament was lavished upon it.

The *sleeves* of the *doublet* were of every shape—from tight to loose. Tight from shoulder to wrist, where the wrist-band, or ruff, joined it and fell over it. These tight sleeves were buttoned to the wrist. Or the *sleeves* were loose and baggy—split from shoulder to wrist to show the shirt. Sometimes the *sleeves* had large ornamental buttons all down them; sometimes they were slit all over in small cuts or puffed in the slits with the undershirt.

The *jerkin* was a jacket which was worn over the *doublet*, and was often buttoned right over it; very much, in fact, as a coat and waistcoat of to-day is worn.

The *jornet* was the long cloak which arrived at such monstrous and trailing proportions that the Queen in the twenty-first year of her reign forbade it and forbade the great ruffs also.

Then there was the *short cloak* with the high collar, often of fur—a very rich affair in the case of nobles, and a useful warm thing in stuff for the middle class.



ROYAL PROCESSION OF QUEEN ELIZABETH TO VISIT THE RE. HON. HENRY CAREY, LORD HUNSDON



JERKIN FROM HOLYROOD

There is a well-known portrait of Sir Walter Raleigh in a doublet and cloak. The doublet is sewn over with strips of silk arranged in lozenges called panes, owing to the likeness to lattice windows. The cloak is richly sewn with lines of pearls, gradually diminishing from a row of seven to a single pearl, with an ornament of three larger pearls at the bottom of each line.

Now we come to the *trunks* and the *breeches* and the *trousers*.

The *trunks* were great bags that reached to midway of the thigh, and were put on over the *trunk hose*. The *trunk hose* were long stockings which, going from foot to knee to midway of the thigh, were tight, but then swelled into two great bags and fitted again at the waist, where they were fastened.

The very large *trunks* were only fashionable during the first eight years of the Queen's reign, and by then they had grown to such enormous proportions that the gentlemen found great difficulty in sitting down; such difficulty, in fact, that they had on occasions to sit balanced on a pole. These large *trunks* were stuffed with rags or bran or cattle tails.

(A certain gentleman who was with difficulty resting upon a seat observed some ladies of his acquaintance approaching him. He rose hurriedly, bowed to them, and was astonished that they burst into roars of laughter. Feeling that he was the cause of all this merriment, he looked about his person to discover what lay in him to cause such mirth, when he found that he had torn a hole in his *trunks* on a nail upon the seat, and that a stream of bran was pouring fast from him, so that his *trunks* shrunk from their rotund glories to mere flabby bags.)

The commencement of *trunks* was the excessive slashing and puffing of the hose at the thigh, so that finally the slashed part was made separately. Now these *trunks* were confined, of



course, to the very fashionable, but all the country folk and the merchants indulged in extravagant follies of costume, so that their clothes, especially these *trunks*, were quite abnormal, so much so that an Englishman and his clothes was a butt for Continental humour. The ornamentation of these *trunks* was much the same as that of the doublet, the loops of stuff on them being called guards. Often, indeed, the loops made the *trunks*, being merely a series of loops joined at waist or knee over the *trunk hose*.

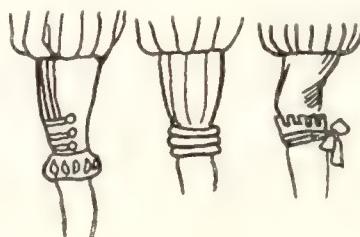
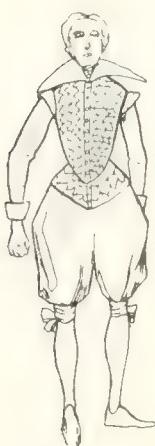
The *breeches* were wide at the hips, and tapered to the garter place of the leg. These were a Venetian importation. Over the ends of these *breeches* the tops of the stockings were drawn, but not gartered.

The *trousers* were undress loose trousers worn for comfort at home. The *stockings* were still, at the beginning of the reign, cut out of cloth, silk, and worsted, and sewn to fit the leg. Then one day a youthful apprentice chanced on a pair of knitted worsted stockings in an Italian merchant's shop. These he bought at once, and hurried home to copy them. So were knitted the first pair of English *worsted stockings*, and these were given to the Earl of Pembroke, who wore them to the admiration of the Court, who ordered other pairs, and so started the stocking knitting industry.

Silk stockings also were made, and the first English knit pair were worn by Queen Elizabeth; but these were not the first pair of silk stockings worn in England, because Italy had been sending them into the country some years before.

All the elaborate *stockings* were sewn and embroidered with clocks and other devices—but why the same term (clock) applies to the form of a ruff and the line up the side of a stocking, I do not know.

Garters with many embellishments were worn, but



English Costume

the dandy who wore the Venetian breeches depended on the beautiful fit of his stockings to keep them up.

The *shoes* were still fairly broad in the toe, and were ornamented with "roses" of ribbons and spangled ruffs. They were soled with cork, so that they were high from the ground. These shoes were called "*moyles*." On the shoes were *jingling spurs* with great rowels, and gilded.

Beyond all these extravagances of dress, one must, as always, remember the over-lap of fashion, so that one finds the country gentleman clothed in doublet and hose of much simpler form, and over all a cloak of the date of Henry VII., with hanging sleeves.

I should say that the *jerkin* sleeves were often split to show the sleeves of the *doublet*, and sometimes they were left unbuttoned at the wrist, and so fell hanging from the shoulder. Also the enormous width of some sleeves I have forgotten, and

the fact that open-work stockings were worn by dandies.

The dandy of this time was a most cosmopolitan fellow: his hat of velvet came from Spain, his feather from the East, his blade and cloak also from Spain—Toledo was the blade. His doublet was French, his breeches from Italy, his hose from Germany, and his shoes from Flanders; and yet of the greatest of these great dressers and superb exquisites was Sir Philip Sidney and Sir Walter Raleigh. Of the age itself it is not for me to speak, but for ending let me quote from Camden's *Remains*:

"If I would come to our time, what a world could I present to you out of *Sir Philip Sidney, Edw. Spencer, Samuel Daniel, Hugh Holland, Ben Jonson, Thomas Campion, Mich. Drayton, George Chapman, John Marston, William Shakespeare*, and other most pregnant wits of these our times, whom succeeding ages may justly admire."



DOUBLET OF GREEN SILK VELVET

EARLY SEVENTEENTH CENTURY

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

TWO UNIDENTIFIED PORTRAITS.

To the Editor of THE CONNOISSEUR.

SIR,—I should be glad if you could assist me in discovering the identity of the pair of portraits of which I enclose photographs, and also tell me the name of the probable painter.

Yours, etc.,

J. S.



UNIDENTIFIED PORTAIT

GUIDO RENI OR PETERS?

To the Editor of THE CONNOISSEUR.

SIR,—My father has a well painted copy of the picture that appeared in the March CONNOISSEUR as a *Portrait of a Lady*, attributed to the Rev. W. Peters, and which a correspondent this month states to be by Guido Reni. Our copy is inscribed "Silence," after Guercino. As the two artists flourished about the same time (1575-1642), and their style is very similar, the confusion might easily arise. We have always taken a great interest in the picture, and would be very pleased if we could hear anything definite about it through THE CONNOISSEUR.

Tusting you will not think this letter troublesome,

Believe me, yours truly,

H. P.

UNIDENTIFIED NAVAL PORTRAIT

To the Editor of THE CONNOISSEUR.

SIR,—In THE CONNOISSEUR I see Sir William Hoste is thought to be the original of a picture therein. I have a photo. of an oil painting of my great-uncle, Sir William Hoste, a Norfolk man, but it is not at all like the picture in THE CONNOISSEUR, and I do not think it is intended for him, as a correspondent thought.

Apologizing for taking up your time,

Believe me, yours truly,

JANE HOSTE.



UNIDENTIFIED PORTAIT

SIR,—A great-nephew of Sir William Hoste, to whom I shewed THE CONNOISSEUR portrait, says that it does not resemble any known portrait of his distinguished great-uncle. Nor can I trace any resemblance to any authentic portrait of Nelson.

Yours faithfully,

A. S.

INFORMATION REGARDING A VOLUNTEER MEDAL.

SIR,—I shall be very much obliged to any of your readers who can give me a description of, or any information about, a medal, an example of which was sold by Messrs. Glendining in January, 1903, for £10, and which was described in THE CONNOISSEUR, Vol. V., page 223, as "a medal of the Lisdrumhure Volunteers, for merit, 1780."

Yours faithfully,

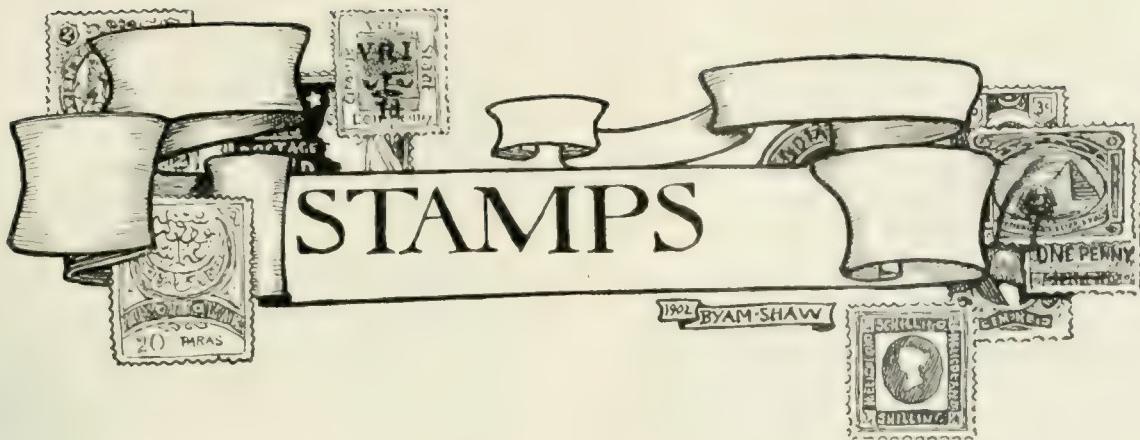
W. A. I.



DRAWING

ENGRAVED BY G. H. N.

WITH A. RONALD



Moldavia's Rare Stamps

By Fred J. Melville

THE sale of a Moldavian 81 paras (1858) by Messrs. Puttick & Simpson for £250 suggests that a few notes may be acceptable on the remarkable series of stamps to which it belongs, and which, all being of a high degree of rarity, are but little known to most collectors.

Moldavia was formerly known as one of the Danubian principalities, and along with the principality of Wallachia, and Debrudscha (once a part of Bulgaria) now forms the kingdom of Roumania.

The stamps under consideration were issued prior to the union, and were authorised by the Moldavian Council of Administration in 1858, when a postal service was inaugurated. The rates on letters were charged by weight and distance.

Small letters up to 75 miles	27 paras.
" over 75 miles	54 ..
Large .. no distance limit	81 ..
Registered letters (no distance limit) ..	108 ..

Stamps of four denominations were issued for the four classes of letters, their facial values being 27, 54, 81, and 108 paras, respectively. The piastre consisted of 40 paras, and was at the time of the issue of the stamps equivalent to about 2½d.

The following are the instructions issued by the Minister of Finance to the Stamp Printing Office, dated from Jassy, July 1st, 1858:—

" Dear Sir,—According to the postal and diligence regulations approved by the Council and sanctioned by H.H. the Prince Caimacan, it has been decided that for the payment of postage there shall be introduced stamps of the values fixed by the tariff after a scale of weight, which are 27 paras, 54 paras, 81 paras, and 108 paras Treasury Currency.

" To that effect the department has had prepared the necessary seals to the number of four, which are sent to you requesting you to make for the present a supply of 24,000 stamps divided as follows:—

16,000 stamps of 27 paras
10,000 .. 54 ..
2,000 .. 81 ..
6,000 .. 108 ..

" The paper and all other necessary articles for this operation you will obtain at the Department of the Post according to the approved specification. You will prepare the prescribed number of stamps in the shortest possible time, and you will deliver them to this department, sending the seals with them.

" (Signed) The Minister BALCHE."

The design of the stamps of all four denominations consisted of a bull's head with a five-pointed star above it after the Arms of Moldavia. The figures denoting the value are enclosed in the curve of a posthorn, the upper part of which touches the lower lip of the bull. A curved line of inscription in Sclavonic characters extends rather more than half way round the central part of the design. The characters are PORTO SCRISORI, signifying "Letter Postage." A circular line encloses the entire design and inscription.

Of each value one die was made, and the stamps were struck singly by hand in the Government printing office on paper supplied by the postal department. They were impressed in sheets of sixteen stamps, made up of two rows of eight stamps each.

Laid paper was used for all the values except the 81 paras, which was printed on wove paper.

All four values were struck in black, but a distinctively tinted paper was used for each different value. The 27 paras was on pale rose, the 54 on pale green, the 81 on pale blue, and the 108 paras on dull rose.

According to a paper read by Mr. G. B. Duerst before the Manchester Philatelic Society in 1895,

further supply, and not merely an instalment of the original order), is as follows :—

4,667 stamps of	27 paras
5,748 "	54 "
1,173 "	81 "
6,088 "	108 "

17,676 stamps in all.



27 PARAS



54 PARAS



THE 81 PARAS STAMP OF MOLDAVIA,
A COPY OF WHICH BROUGHT £250
AT AUCTION RECENTLY



THE 108 PARAS STAMP

there appears to have been a further delivery of these stamps by the printing-office, which consisted of

992 stamps of	27 paras
992 "	54 "
480 "	81 "
3,520 "	108 "

5,984 stamps in all.

The stamps were first put into circulation on July 15th, 1858, and were superseded by the issue of November 1st, 1858, when the following quantities of each denomination remaining in stock were destroyed :—

2,325 stamps of	27 paras.
5,244 "	54 "
1,307 "	81 "
3,432 "	108 "

12,308 stamps in all.

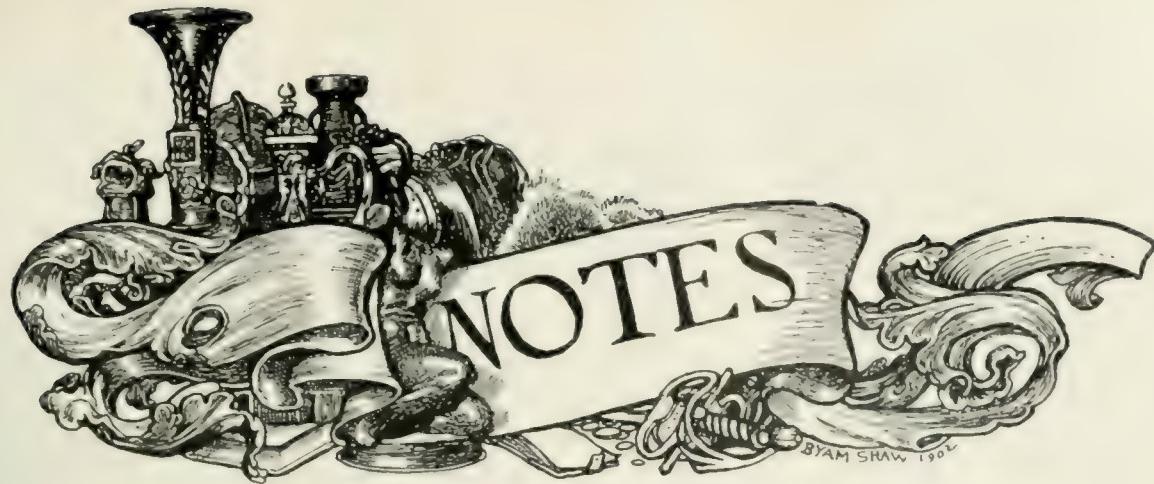
The net issue of each value, therefore (assuming that the figures quoted by Mr. Duerst represent a

difficulty on the part of the postal officials in gauging the right charge on letters when both the weight and distance to be travelled had to be taken into consideration, led the administration to simplify the tariff on letters to 40 paras for an ordinary letter and 80 paras for a registered one. A new series of stamps of a different shaped design was issued, the denominations being 5 paras, 40 paras, and 80 paras.

But the circular ones are all we need deal with at the present time. As will be seen from the quantities issued, and taking into consideration the early date and short period of their usage, it is no wonder that specimens are excessively rare.

The 81 paras is the most valuable of the series, though its price has fluctuated very considerably. It has sold for as much as £350, though other copies have sold for £200, £220, £227, and in 1901 a fine copy was sold for £160. The other values have fetched: 27 paras £50, 108 paras £46, and the 54 paras £20 at auction on different occasions.





Now that the cult of the Staffordshire figure has advanced from the merely acquisitive to the quasi-

Head of a Slipware Figure scientific or discriminative stage, I ask to be allowed to refer to a "find" which will, it is hoped, serve to push back the beginnings of this special phase of fictile art a good half century.

That genial writer, Mr. Ll. Jewitt, in his *Ceramic Art of Great Britain* gives representations as naïve as the most grotesque of the "Toft" subjects of fragments of figures which were found amongst the débris of the old potworks at Tickenhall in Derbyshire, perhaps the most interesting of the extinct ceramic factories of the Midland Counties. A gatherer of materials for a seventeenth century county history says of the Tickenhall productions in 1650: "Here are your best fictilias made you—earthen vessels, potts

and pancies at Tyeknall and carried all East England through"; also evidence is said to be available that the works were in full operation in the reign of Elizabeth and the usual indication of former potting operations—a considerable tract of ground sown with "wasters"—is

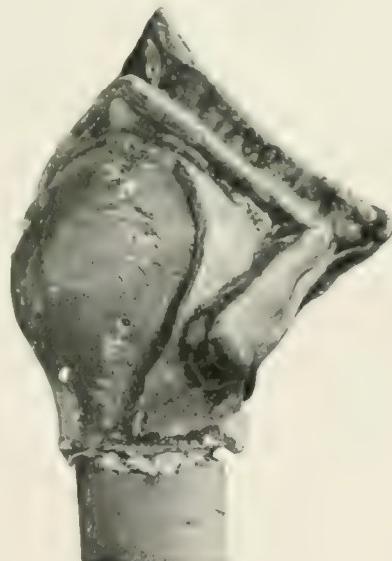
to be found. Mr. Jewitt's heads (for bodies and limbs are wanting) must surely be amongst the earliest Tickenhall productions, as they reproduce ruffs and other characteristic items of female attire of the second half of the sixteenth century.

With the exception of these broken pieces and the description of them furnished by Mr. Jewitt, I know of no reference in pottery text books to anything of the kind, nor of any examples, other than the "find" in question, in public or private collections. Certainly not as representing the human form; figures of animals, principally cats, of early manufacture form part of the Falkner-Sidebotham loan collection at the Salford Museum, and some of them may very well date back to the seventeenth century, but they cannot compare in artistic or technical excellence with a fragment—alas! but a fragment—of a female figure which has

recently come to light and the characteristics of which are so clearly marked as to indicate a time of manufacture nearer to the middle than the end of the seventeenth century. It was found in a field at the back of the great Roman walled camp at Richborough, near Sandwich, between the



BACK VIEW OF SLIPWARE HEAD



FRONT VIEW OF SLIPWARE HEAD

camp and the outlying amphitheatre. But closely adjacent are a couple of seventeenth century farmhouses, which fact may explain its presence in a locality so far removed from that which gave it birth, for it is unmistakeably "Potteries" ware, Burslem for choice, though fragments of similar make are obtainable from old potwork sites at Stoke. It may, I think, be maintained that between

1680 and the end of the century the manufacture of slipware in Staffordshire touched high-water mark, and that during this period a light yellow glaze was produced which for purity of colour and quality stands by itself in slipware records. Also that the work of the potters of that time exhibits admirable mastery over material, and exceptional skill in modelling. To this period, then, I am satisfied the fragment belongs, and setting it by the side of a posset pot bearing William Simpson's name and the date 1685, I can detect no difference whatever in colour and quality between them.

The method of "building up" agrees very closely with that made use of in the case of the faience d'Oiron or St. Porchaire—a red clay core having been made and fired, the next process was to cover those parts which required special modelling with a coating of fine barbotine (of white clay) which could be worked according to the artist's fancy. Then came the application of brown slip where required, the lead glazing changing the white to yellow, and the final firing.

As to the period which the figure was designed to represent, Planché's *British Costume* may be quoted. In it he says: "The minever or three-cornered caps were worn throughout this reign (Henry VIII.)." "They were white," says Stow, "and three-square, and the peaks full three or four inches from the head."

In its present state the fragment is merely an *ex pede*, *Herculem* puzzle, but attention is called to it in the hope of eliciting information as to the existence of more important specimens.

Bronze Bulls

Of the numerous Roman remains found at Stoke Abbot, in West Dorset, nearly twenty



ROMAN BRONZE BULL
STOKE ABBOT, WEST DORSET

years ago, none have a greater interest to the collector of Roman "bronzes" than the well-executed bronze bull of which an illustration is here given. It is a charming little piece of Roman art and a relic of great rarity. The figure is represented in a walking posture, with the right fore leg raised considerably. The dewlap, with its folds and sinuous profile, is well modelled. The erect head, with

flat forehead and nose, is remarkable from the fact that a third horn (?) is represented on the crest in the position in which a convex ridge is often seen. These projections are rendered even more conspicuous from the fact that the animal's ears are outstretched, the whole crest suggesting a coronal of five rays. The fact of the sex of the beast being determinable gives equipoise to the figure, and the curling over of the tail—to form a ring—adds a characteristic finish to the general contour of the bull. The belly is encompassed by a girth ornamented with eight circular punch-marks, divided on either side by a St. Andrew's cross. The bull is solid, and weighs 3·33 ozs. (Troy). Its dimensions are as follows: Maximum length, 62·5 mm. (nearly 2½ ins.); length from left fore to left hind foot, 39 mm. (1½ ins.); height from left hind hoof to the top of the tail, 49·5 mm.; length of head, 21 mm.; external width at horns, 24 mm. The surface is well patinated.

The original figure may be seen in the James Ralls collection in the Literary and Scientific Institute at Bridport, with many other Roman antiquities found at Stoke Abbot. The coins found there include a few uninscribed British coins and several Roman coins extending down to the reign of Claudius I.

only. Stoke is 1½ miles west of Beaminster, 5 miles north of Bridport, and in the immediate vicinity of the fine earthworks on Lewston Hill and Pillesdon Pen (910 feet above sea).

A bronze ox of similar design, but not so realistic, may be seen in the Musée de Saint-Germain-en-Laye. It was acquired in 1872, and came from the Febvre collection (Mâcon). Its attitude is almost precisely like the Stoke Abbot bull, and it has the ornamental girth



LATE CELTIC BRONZE HEAD OF AN OX
HAMHILL, SOMERSET

also. Another bull of this character was found at Saint-Rémy.

The ox of Britain in Roman times averaged 3 feet 4 inches in height at the shoulder, and was rather smaller than our modern Kerry cattle.

The bronze ox's head shown in the second illustration is of a totally different character, being of pure British (Late-Celtic) art, dating back to B.C. 200-A.D. 100. It was found on Ham, or Hamdon, Hill, near Montacute, Somerset, and the original is exhibited in the Walter Collection in Taunton Castle Museum. The fusiform enlargements representing the eyes are of a type frequently seen on Late-Celtic handles, terrets, etc. The distended nostrils are a conspicuous feature of this head, and the large horns are very gracefully curved. From the back of the head to the nose it measures 55 mm., and the external width at the horns is 42 mm.

IT would be difficult to conceive two works more admirably adapted to the purpose of "teaching the young idea to shoot" than the

"How to Identify Old China" and "How to Identify Old Chinese Porcelain" By Mrs. Willoughby Hodgson (G. Bell & Son) Reviewed by Frank Freeth

two primers, if I may so call them, compiled by Mrs. Hodgson. She has given us no new discoveries in the ceramic world; and, indeed, they would have been out of place in such unpretentious volumes. But she has put in a clear, concise form just such knowledge of the subject as is useful to anyone with a taste for china, who has neither the leisure nor the inclination to peruse the more learned and ambitious treatises. Both books are on the same lines, and they treat respectively of English and Oriental china. Her aim has been "to help the amateur in the early stages of his study and the average collector who wishes to become more fully acquainted with his possessions"; and she has accomplished her object as satisfactorily as it was possible for her to do within the circumscribed limits she has set herself. Such works in less capable hands might easily have become of the dry-as-dust order; but she has succeeded in introducing a literary flavour into the opening chapters which at once puts her on good terms with her readers. It is quite refreshing to find oneself all at once in the company of such delightful companions as Charles Lamb, Horace Walpole, Addison, and Pope, and to listen to them expressing their views on the passion for china.

In *How to Identify Old China* we have 35 pages devoted to English pottery and about 100 pages to porcelain. All the salient features of the different

factories are passed in review, and all the marks employed given *in extenso*. Still, any attempt to describe the characteristics of early English pottery in 35 pages, eight of which are taken up with the consideration of the "Willow Pattern" ware and its fascinating story, must necessarily leave behind it a sense of superficiality. Mrs. Hodgson, however, does not pretend to tell beginners on paper only, how to be able to tell one piece of china from another. She wisely impresses upon them the advisability of assimilating the instruction she gives them and of then going to the chief museums to study the specimens on view, and so make their own notes for themselves. She drops valuable hints by the way, from which they may gather what points they are especially to look for. For example, Bristol china, we are told, has the idiosyncrasy of spiral ridges and black spots. There is something definite about such a piece of information, which proves of incalculable service as a guide; and although it cannot protect the unwary buyer against spurious specimens of the ware, it gives him some fixed principle to go upon. Such hints might perhaps have been multiplied with advantage. For instance, there is no better clue to the identification of Longton Hall porcelain than the unfinished puddingy appearance of the bottom of the pieces. Or again, the best way for all practical purposes to show a person how to distinguish saltglaze is to point out the peculiar orange-peely nature of the surface. She does, however, very distinctly lay stress upon the necessity of making a careful study of the paste and glaze of each kind of ware, and rightly says that they are more to be relied upon as a means of identification than the style of decoration, "which in the earlier stages was purely Oriental in character."

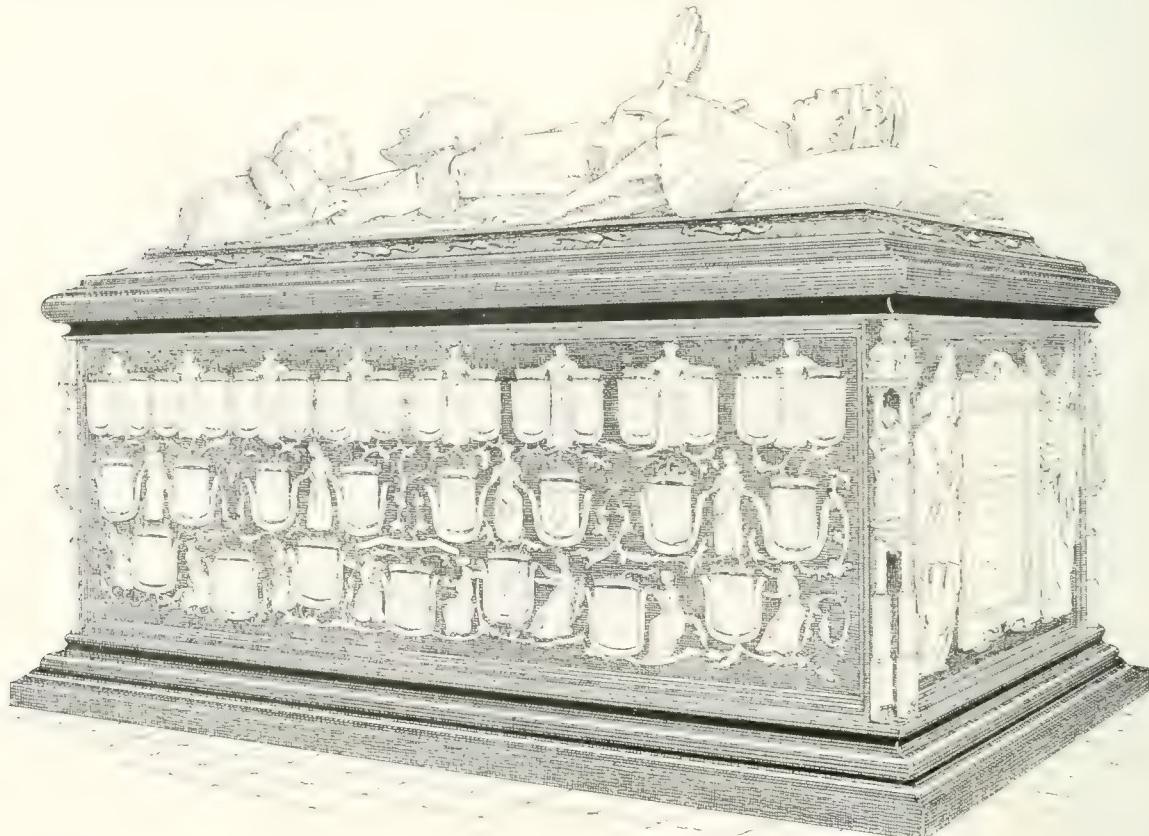
The scheme of *How to Identify Old Chinese Porcelain* is excellent. The reader is treated at the outset to a brief historical account of the principal porcelain factories in China from the earliest date. He is put *au courant* with the development of the ceramic art under the famous dynasties, the Sung, the Yuen, the Ming, and the Ch'ing, not to mention many others, and is gently led to the inevitable conclusion that "our greatest triumphs in the art are as child's play when compared with those of the Chinese." He is then introduced to the white porcelain, of which there are three main kinds: (1) The biscuit or unglazed. (2) The glazed prepared for colour decoration. (3) The plain glazed, that served as a prototype for the white Plymouth figures and the hawthorn-pattern Bow porcelain. From this he passes on to the so-called Celadon class, in which the decoration takes the form of a covering of coloured glaze, and to the Transmutation

or Flambé pieces with their variegated glazes, and lastly to the crackled species, in which the decoration consists of a network of cracks. Then follows a very useful chapter devoted to an explanation of the difference between English and Chinese porcelain, to be succeeded in turn by others treating of the various kinds of the coloured Chinese including the well-known *famille rose* and *famille verte*. There are two short but interesting chapters on the Chinese porcelain with European designs, which until lately masqueraded under the name of hard-paste Lowestoft, and on that decorated in England at the Bow, Chelsea, and Bristol works. The book concludes with a short explanation of some of the more important mythical persons, fabulous animals, and date-marks.

Both volumes abound with excellent illustrations of well-chosen pieces, among them being the famous ovoid prunus vase that fetched 5,900 guineas in the sale of the Huth collection.

Mrs. Hodgson is to be congratulated on a very useful contribution to the literature of ceramics. As "stepping-stones to higher things," both books are admirable, and expert and tyro alike can read them with pleasure and advantage.

THE tomb of Charles the Bold, who was the last Duke of the Royal House of Burgundy, which stands by the side of that of his daughter Mary in Notre Dame, Bruges, appears, at first sight, to be almost a replica of her monument. It is, however, of a much later date, and although similar in general outline and dimensions, as well as in the material of which it is composed, differs essentially in all its details. The tomb of Mary is a work of Gothic design carried out in accordance with the traditions of mediæval art, but that of Charles shows in every particular the influence of the renaissance. The architect, Cornelius de Vrindt, or Floris as he is frequently called, was instructed to reproduce the design of the earlier tomb, but the feeling for Gothic art was already dead, and the best artists and workmen were only educated in the taste of the new classic school. De Vrindt was himself the principal Flemish architect and sculptor of his period—the middle of the sixteenth century—and had carried out several important works before the designing of this monument was entrusted to him. He was the architect of the Hotel de Ville at Antwerp, one of the finest of the renaissance buildings of Belgium, and among his



TOMB OF CHARLES THE BOLD, NOTRE DAME, BRUGES

best known works is the jube of Tournai Cathedral, similar to that from Bois-le-Duc, which now stands in the architectural court of the Victoria and Albert Museum.

Although Charles's monument was only erected in 1558, he died in 1477, killed at the Battle of Nancy in the war carried on between Burgundy and Switzerland. He was first buried near the scene of the battle in the Church of St. George in Nancy, but his great-grandson Charles V. removed the body to St. Donat in Bruges. Fortunately, since this church was entirely destroyed at the Revolution, Philip II. transferred it shortly afterwards to the Church of Notre Dame in the same city. It was in the choir of this church that Duke Charles held the second chapter of the Order of the Golden Fleece in 1468 in honour of his wedding, just celebrated at Damme, to Margaret of York, sister to Edward IV.; and here his monument and that of his daughter Mary were most appropriately placed.

His tomb, like that of his daughter, has its sides covered with shields displaying his own arms and those of the states and cities of his duchy, but though identical in their number they are arranged in a more formal manner, and present a much less picturesque appearance, whilst the foliage is more meagre, and the supporters of the shields want the angelic attributes of the earlier work. The effigy itself, however, is not to be surpassed. The duke is represented life size in gilt copper in full armour, but wearing over it the mantle and collar of the Fleece, while his helmet and gauntlets are placed on either side of him, and his feet rest against a lion.

The execution of the design was entrusted to Jacques Jongelinck, of Antwerp, who was paid the sum of 19,284 livres (about £1,750) for his work, while each of his assistants received forty florins as compensation for the loss or damage occasioned to his teeth during the process of the enamelling.

The tombs, which were dismantled at the Revolution, have been set up again in an enclosed chapel at Notre Dame, where they, and a Madonna attributed to Michael Angelo, have become a very profitable sideshow.—J. TAVINOR-PERRY.

PROF. RICHARD MUTHER, whose long expected *History of Painting* from the fourth to the early nineteenth century, translated by George Kriehn, Ph.D., has at last been made accessible to the British public, is not a scientific critic like his famous compatriot, Dr. Wilhelm Bode, the Director of the Berlin Museum; but as regards a general grasp of the huge panorama of art development

through the ages, he proves himself second to none. His voluminous history will therefore appeal far more to the layman, who is more interested in the æsthetic side of the painter's art, than to the expert and specialist who makes a study of the nice distinctions between the different masters' peculiarities of technical style. Indeed the specialist will have no difficulties in finding matter for serious argument with the author, particularly in the chapters devoted to Italian art in the fifteenth century.

What makes Prof. Muther's history particularly acceptable to the English reader is his thorough knowledge of the primitive Germans who, unlike the very personal Italian masters, have hitherto only been considered as groups belonging to certain districts and periods, and not as individualities. Indeed, in most cases their very names have sunk into oblivion, from which only quite recently the research of serious students across the water has detached certain artistic landmarks. Even now the majority of these admirable craftsmen are only known by their chief works, and not by their patronymics. We read of the "Master of the Bartholomew Altar," the "Master of the Death of Mary," and the like, and constructive criticism has grouped around each of these *chef-d'œuvres* a certain number of pictures, from which the artistic derivation and to a certain extent the personality of these masters can be deduced. The chapters devoted to Stephan Lochner and the other early German painters contain some most valuable information for the English reader. And Prof. Muther has the merit of being the first to draw attention to the enormous influence exercised by Hugo van der Goes's Portinari altarpiece in Florence upon the art of Florence in the fifteenth and early sixteenth centuries.

ON Easter Sunday, March 31st, there would doubtless be celebrated at Biddenden, in Kent, a quaint custom that has been observed there **The Biddenden Maids** for a great number of years. The story is this:—There lived at Biddenden some centuries back, two sisters, Eliza and Mary Chulkhurst, who were joined together at the hips and shoulders. In the year 1100, when they were 34 years of age, one of them died; the other, declining to be separated, died six hours after. It is said that by their will they bequeathed to the parishioners of Biddenden certain lands, the income from which was to be spent in bread, cheese, and cakes, to be distributed each Easter.

How much of this story was fact and how much fable, I tried to determine by a visit to Biddenden. I was informed that the distribution was made at the close of the afternoon service. By 3 o'clock an

unusual stir pervaded the village. Pedestrians, cyclists, and people turning out of all sorts of conveyances gathered in the lane adjoining the church, and formed themselves into a *queue* in front of a cottage. Here we patiently waited till the service was finished, when our ranks were strengthened by the greater part of the congregation. A policeman guarded the gate of the cottage, and at a given signal we filed past. From the window was handed to each visitor a cake, and to each parishioner a packet of bread and cheese. The cakes are $4\frac{1}{2}$ inches by 2 inches : they are made of flour and water, hard-baked, and bear the crude impression shown in the illustration.

How far back the ceremony dates it is difficult to determine, but light is thrown on the matter by a letter from the Rev. Henry B. Biron. He says: "When curate of Biddenden many years ago, I was looking over some old parish papers with the churchwardens, and we then found a copy of evidence given at a trial in the year 1649. The rector of the parish having claimed the Chulkhurst Charity land (locally known as the Bread and Cheese Land) as part of the glebe, the parish

defended the action, and produced as evidence the statements of the oldest people in the parish, who testified that they had received from their grandfathers the same legend as is now printed on the cakes—viz., that Eliza and Mary Chulkhurst died 1100. The verdict was in favour of the parish, and the rent of the land is distributed, partly on Easter Day and partly on Easter Tuesday, in bread and cheese to the poor of the parish. The cakes are given gratuitously to anyone who asks for them.

This distribution used to take place in the church, but this was altered many years ago, through the efforts of the then rector, Rev. J. Boys. I see no

reason to doubt the alleged date, 1100, as certainly the land was granted previously to 1550.

In an account of the Biddenden Rectory, written in 1683 by Dr. Giles Hinton, he says—"There is another parcel of land now rented at £18 per annum, called bread and cheese land (as they say), for the entertaining of all the parishioners with bread and cheese in the church after evening service on Easter-day, which custom even to this time is with much disorder and indecency observed, and needs a regulation by His Grace's authority."

I was informed that about 1,000 cakes are provided, and some 500 quartern loaves, with a due proportion of cheese.

It would appear that the authorities have no documentary evidence to prove their title to the "Bread and Cheese" lands, possession in this case being not only nine but ten points of the law.—MABERY PHILLIPS, F.S.A.

Amulet

THE amulet of greenish white jade is of eighteenth century workmanship, and the design is rich in symbolism. In the centre is the Chinese character, longevity *shou*. There is infinite variety in the writing of this



THE BIDDENDEN MAIDS

character, a porcelain plate in South Kensington Museum showing it written in a hundred different ways, which form a pattern. The carving of the jade shows a bat, the *fei-shoo*, flying mouse of the Celestial Empire, where bats are looked upon as good omens, and are found constantly depicted as emblems of felicity on various objects. Five bats symbolize the five blessings or happiness, namely, longevity, riches, peacefulness, love of virtue, a happy death; and on New Year's Eve five papers are pasted upon the lintels of houses signifying the desire for the five blessings which constitute the sum of Chinese felicity.

The peach branches, which form the border of the

jade carving, and, together with blossoms, are on the finely carved silver stand, are the *Tao*, emblems of marriage as well as of longevity. According to Mayers, much of the allegorical character with which the tree is invested is derived from an Ode to the She King commencing "Graceful, O graceful yon peach tree stands." The poet likens the prince's well-chosen consort to the grace and promise of a blossoming peach tree, and commentators add that the blooming elegance of the peach symbolises the virtues of the princess.

The peach tree is prominent in the mystical fancies of the Taoists; ancient superstitions of the Chinese attribute magic virtue to peach twigs, and the fabalists of the Han dynasty add extravagant details. Famous amongst the peach trees



CHINESE JADE AMULET

of the gods whose fruit yielded immortality was the tree which grew near the palace of Si Wang Mee. Its fruit ripened only once in three thousand years, and was bestowed upon imperial favourites only.

The gum of the peach tree mixed with the powdered ash of mulberries was supposed not only to cure all diseases, but also to confer the boon of immortality.

A sprig of peach tree is placed in the doorway of Chinese houses at the New Year to prevent all manner of evil from entering.

This interesting amulet, which was found in a curiosity shop at Shanghai, measures two and

three-quarter inches in diameter. When placed in the carved silver holder the height is four and three-quarter inches.—E. J.



SIXTEENTH CENTURY CASSONE

THE cassone illustrated was purchased about thirty years ago at a sale in Leeds. It is of Italian walnut, of Italian design, probably sixteenth century, and in excellent preservation.

Sixteenth Century Cassone

"I have seen many cassones at South Kensington, Christie's, etc.," says the owner, "but do not recollect any of the same character. Those I have seen are mostly carved in figure subjects, some in panels, arched or square, and some painted. The feature of this one is the carving of the foliage in scrolls which spring from two female figures supporting a circular wreath, which I think must have held a metal disc with the owner's arms in colours."

THE portrait of Napoleon which we reproduce in this number is from a copy made in 1871 by Horatio

Our Plates Gibbs, of a portrait of the Great Consul, by Paul Delaroche, in the Louvre.

Hippolyte, or as he usually called himself, Paul Delaroche, the eminent French painter, so well-known for his historical pictures, painted several portraits of Napoleon, one of which is in the possession of His Majesty, King Edward.

The colour-plate, *Rural Amusement*, is one of the most popular Morland prints, its popularity being endorsed by the high prices copies of it now realise in the sale-room. This with its companion, *Rustic Employment*, are among the best of John Raphael Smith's stipple-prints. The first states of this pair were issued without titles, and later states will be found where the costumes have been modernised.

Our colour-plate, *Training*, is a typical example of the work of that prolific sporting artist, James Pollard, the contemporary of Alken, Sutherland, and their school. As an engraver of this class of picture few attained a greater popularity than G. Hunt.

Books Received

- From the 17th to the 19th Century*, by A. Penderel Moody. (Cassell & Co., Ltd.)
St. George, by E. O. Gordon. (Swan Sonnenschein & Co., Ltd.)
Notable Pictures in Rome, by Edith Harwood, 3s. 6d. net. (J. M. Dent & Co.)
Chaffer's Handbook to Hall-Marks on Gold and Silver Plate, by G. F. C. A. Marston, F.S.A., 5s. (Kerferd & Turner.)
Biographical Dictionary of Medallists, Vol. III., by L. Forrer. (Spink & Son, Ltd.)
Sandro Botticelli, by Art. Jahn Rusconi, 7 liras. (Istituto Italiano D'Arti Grafiche.)
Gemälde alter Meister, Nos. 19, 20, and 21, by Wilhelm Bode and Max J. Friedländer, 5 marks each. (Rich. Bong.)
History of Painting from the 4th to the early 19th Century, by Rich. Muther, Ph.D., 21s. (G. P. Putnam's Sons.)
2,835 Mayfair, by Frank Richardson, 6s. (T. Werner Laurie.)
Reproductions from Illuminated Manuscripts in the British Museum, Series II., 5s.
French Furniture, by André Saglio, 7s. 6d. net.; *The Landowner's Library*, by Walter Bayes, 3s. 6d. net. (Geo. Newnes, Ltd.)
Poems by William Wordsworth. Selected by Stopford A. Brooke, 7s. 6d. net. (Methuen & Co.)
The Cinematograph in Science, Education, and Matters of State, by Charles Urban, F.Z.S.
Whistler: Notes and Footnotes, by "A. E. G.", 10s. 6d. net. (Elkin Mathews.)
Roman Sculpture, by Mrs. Arthur Strong, LL.D., 10s. net.; *Sir Wm. Beechey, R.A.*, by W. Roberts, 7s. 6d. net. (Duckworth & Co.)
Antoine Watteau, by Claude Phillips, 2s. net.; *Raphael in Rome*, by Mrs. Henry Ady, 2s. net. (Seeley & Co.)
The Colour of London, by W. J. Loftie, M. H. Spielmann, and Yoshio Markino, 20s. net. (Chatto & Windus.)
Gems from Boswell, by J. Potter Briscoe, F.R.S.L., 2s. 6d. net. (Gay & Bird.)
The Masterpieces of Versailles, by Gustave Geffroy, 3s. 6d. net. (Nilsson & Co.)
A Series of Twelve Delft Plates, presented by J. H. Fitzhenry, Esq., to the Victoria and Albert Museum.
The Society of Artists and the Free Society, 1760-1791, by Algernon Graves, F.S.A., 3 gns. net. (G. Bell & Sons.)





RURAL AMUSEMENT. AFTER GEORGE MORLAND
ENGRAVED BY J. R. SMITH

(From "George Morland," by J. T. Herbert Baily)



It is not often that Messrs. Christie's sales of works by modern artists excite great general interest, but

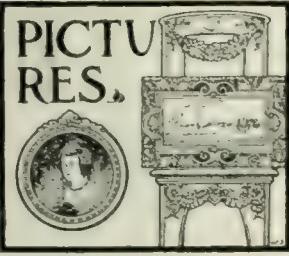
the April dispersals included one of these exceptions, namely, the Lewis-Hill and other properties offered on the 20th. It proved to be the only important picture sale of April. The first sale of the month was a two-day affair (6th and 8th),

and comprised the modern pictures of the late Mrs. Inderwick, of Tregunter Road, S.W., the late Mr. Joseph Royden, of High Carrs, Roby, near Liverpool, and various other properties. Beyond a few pictures in Mr. Royden's collection, the prices were small: T. S. Cooper, *A Cow and Sheep on the Bank of a River*, on panel, 17½ in. by 23½ in., 1858, 80 gns.; two by Copley Fielding, *Zamnith Castle*, 16 in. by 23½ in., 1849, 175 gns., and *A View on the South Downs, near Brighton*, 16½ in. by 23½ in., 1838, 90 gns.; and J. Linnell, sen., *The Mountain Track*, 28 in. by 39 in., 1869-75, 100 gns.

A further portion of the Massey-Mainwaring collection of old pictures and drawings came up on April 13th, and realised a total of £3,082 14s. If this portion was considerably less interesting than that reported in last month's *CONNOISSEUR* (pp. 60-61), there were, nevertheless, a few of importance, and a good many of a highly speculative nature. The best were: B. Van Der Helst, *A Group of Six Councillors*, in black dresses and hats, with large white ruffs, seated round a table on which are books and writing materials, 51 in. by 86 in., 210 gns.; Sir Joshua Reynolds, *Portrait of Captain Bligh*, in red coat, white vest and breeches, powdered hair, his right hand resting on a balcony, the hand holding the hilt of a sword, 49 in. by 39 in., 100 gns.; P. Pannini, *Hannibal surveying the Ruins of Rome*, 26 in. by 21 in., from the Hamilton Palace and Beckett-Denison collections, 75 gns.; S. Scott, *Northumberland House*, 30 in. by 50 in., 75 gns.; and J. Wynants, *Woody Landscape*, with a hawking party, figures and dogs on a road to the

left, a bank on the right with a broken tree, 37 in. by 46 in., signed and dated 1667, 130 gns.

Mrs. Lewis-Hill's collection of modern pictures and drawings included a number of important works, many of which have at various times been exhibited, and have passed through various famous collections. It was quite expected that the prices would show more or less considerable "drops"; but on the whole the pictures passed through the ordeal of public sale very well—better, indeed, than had been expected. It must be remembered that on previous occasions when certain of the pictures were sold, the works of modern artists were the "fashion," holding pretty much the same position as those by artists of the Early English school hold to-day. The prices then paid were unduly extravagant, and the inevitable reaction has followed as a matter of course. Some of the more important fluctuations, not all of which are on the "down grade," are indicated in their respective places. The few drawings of note included: D. Cox, *In the Hayfield*, 7 in. by 10½ in., 1829, 45 gns.; J. Hardy, jun., *Minding the Game*, 20 in. by 28 in., 1879, 95 gns.; T. M. Richardson, *Como, from the Milan Road*, 25 in. by 39 in., 1845, 110 gns.; J. M. W. Turner, *Smugglers attacking Colonel Mannerings House*, an illustration to Scott's *Guy Mannerling*, 34 in. by 54 in., engraved by W. Finden, 125 gns.—at the Alfred Brooks sale, 1879, this realised 68 gns.; and E. M. Wimperis, *A Hilly River Scene*, with two figures in a road, 13½ in. by 21 in., 1880, 52 gns. The pictures by modern English artists included: T. S. Cooper, *Five Cows by a Stream*, evening effect, 30 in. by 43 in., 1874, 135 gns.; Frank Dicksee, *Hesperia*, 79 in. by 47 in., exhibited at the Royal Academy, 1887, and engraved by H. Dicksee, 400 gns.; two by W. Etty, *Circe, with the Syrens three, amidst the flowery-kirtled Naiades*, illustrating a passage in Milton's *Comus*, lunette, 39 in. by 65 in., exhibited at the Royal Academy, 1846, 140 gns.—at the J. Gillott and T. Walker sales of 1872 and 1888 this realised 600 gns. and 285 gns. respectively; and *A Bacchante Dancing*, 37 in. by 29 in., 360 gns.—at the W. Wells sale in 1890 this sold for 425 gns.; Luke Fildes, *A Venetian Flower Girl*, 73 in. by 46 in., exhibited at the Royal Academy of 1884, the engraved picture, 1,650 gns.; J. F. Herring, sen., *A Favoured*



Charger, 33 in. by 44 in., 1864, 75 gns.; two by Sir E. Landseer, *The Deer Family*, 54 in. by 38 in., painted for William Wells, of Redleaf, at whose sale in 1852 it realised 650 gns.; at the S. Mendel sale in 1875, it fetched 2,900 gns., and at that of Lord Dudley in 1886, 3,050 gns. It has once more changed hands, and this time for 2,700 gns.: it was engraved by T. Landseer in 1873. The second picture by Landseer, *The Hunted Stag*, 41 in. by 110 in., was exhibited at the Royal Academy of 1859, and has twice been engraved, first by T. Landseer and secondly by G. Zobel—it now realised 900 gns. as compared with 2,850 gns., at which it was knocked down at the T. Walker sale in 1888. J. Linnell, sen., *The Barley Field*, noon, 26 in. by 38 in., 1859, 420 gns.—at Colonel Holdsworth's sale in 1881 this brought 950 gns.; D. Maclise, *Alfred the Saxon King*, disguised as a minstrel, in the tent of Guthrum the Dane, 48 in. by 86 in., exhibited at the Royal Academy of 1852, 110 gns.—this has been sold at auction twice previously, at the E. Bullock sale in 1870, 550 gns., and T. Walker sale, 1888, 215 gns. Sir J. E. Millais, *Flowing to the River*, 55 in. by 74 in., a view looking along a stream, overhung with trees, towards a mill in the middle distance, painted near Waukmill Ferry, four miles below Perth, in 1871, and exhibited at the Royal Academy in the following year, 1,050 gns.—at the E. L. Benzon sale of 1880 it realized 1,110 gns. W. Muller, *Little Waders*, 35 in. by 27 in., 1843, 300 gns.—from the C. Skipper sale of 1884, 400 gns., and at that of F. Fish four years later, 500 gns.; W. Shayer, sen., *The Timber Waggon*, 30 in. by 25 in., 110 gns.; C. Stanfield, *Near Sepolina, Lago di Como*, 28 in. by 43 in., exhibited at the Royal Academy of 1838, 205 gns.—from the W. Wells sale of 1890, 1,060 gns.; and Marcus Stone, *Bad News*, 71 in. by 44 in., exhibited at the Royal Academy of 1882, 300 gns. The foreign schools included: J. Van Beers, *Mélancholie*, on panel, 8½ in. by 12 in., 52 gns.; and J. L. E. Meissonier, *L'Amateur d'Estampes*, 11 in. by 9½ in., 500 gns. Pictures by old masters: Early English, probably W. Peters, R.A., *Portrait of a Young Lady*, in white dress and large straw hat with feathers, 29 in. by 24 in., 270 gns.; J. Northcote, *Portrait of John Viscount Hinton, afterwards Earl Poulett*, when a boy, in brown dress, caressing a dog, 39 in. by 29 in., 390 gns.; and I. Ouwater, *A Pair of Views in a Dutch Town*, with buildings, bridges, and figures, 17½ in. by 21½ in., 105 gns. The 68 lots forming Mrs. Lewis-Hill's collection realised £11,981 4s.

The second portion of the day's sale was made up of various properties, and comprised some important modern pictures sold by order of the executors of the late Lord Davey, and among these were: Sir E. Burne-Jones, *Flamma Vestalis*—three-quarter figure of a girl in blue drapery, looking down, and holding a string of beads in her left hand, 42½ in. by 14¾ in., painted in 1886, frequently exhibited, and engraved by E. Gaujean, 2,000 gns.; two by M. R. Corbet, *The Orange Light of Widening Morn*—view of a river and distant mountains seen through the stems of stone pines, lit up by the rising sun, 1887-8, 39 in. by 82 in., 650 gns., and

Mountains near Pisa, on panel, 8½ in. by 21 in., 1885, 150 gns.; G. Costa, *View from Perugia*, 13½ in. by 26 in., 180 gns.; Cecil Lawson, *'Twixt Sun and Moon*—view looking across water meadows towards the buildings of a town, cattle and trees in the middle distance, 22½ in. by 25½ in., 1878, 420 gns.; two by Lord Leighton, *An Egyptian Slinger*, nude figure standing on a raised platform in a field of wheat, 59½ in. by 43 in., exhibited at the Royal Academy 1875 and elsewhere, 280 gns., and *Golden Hours*, half figure of a man with long dark hair and dark dress, playing on a spinet, a woman in white flower-embroidered dress leaning on the instrument, 30 in. by 48 in., exhibited at the Royal Academy 1864, 250 gns.; Albert Moore, *Waiting to Cross*, 26 in. by 17 in., 260 gns.; Sir W. B. Richmond, *The Vale of Sparta*, 35 in. by 59 in., exhibited at the Grosvenor Gallery, 1886, 105 gns.; D. G. Rossetti, *The Bower Maiden or Marigolds*, 44 in. by 28 in., 1874, 430 gns.—at the W. Graham sale of 1886 this realised 520 gns.; six by G. F. Watts, nearly all of which have been exhibited at the New Gallery and Old Masters, as well as elsewhere, *Ariadne in Naxos*, 29 in. by 37 in., 1875, 700 gns.; *The Carrara Mountains from Pisa*, 31½ in. by 45½ in., 1881, 260 gns.; *Genius of Greek Poetry*, small full-length symbolical figure, 25½ in. by 20½ in., 1878, 220 gns.; *Paolo and Francesca de Rimini*, 25½ in. by 20½ in., 1870, 220 gns.—this realised 260 gns. at the Rickards sale in 1887; *All the Air a Solemn Stillness Holds*, 16 in. by 27 in., 1868, 210 gns.; and *The Isle of Cos*, 13½ in. by 17½ in., 200 gns.; Raffaelle, *Landscape*, with an old mill and a bridge over a river, mountains in the distance, on panel, 6 in. by 4 in., from Sir Thomas Lawrence's collection, 170 gns.—at the sale of G. Richmond, R.A., in 1897, this sold for 200 gns.

The miscellaneous properties included a few drawings, notably two by Birket Foster, *The Ford*, 8 in. by 13 in., 130 gns.; and *The New Pet*, 5 in. by 7½ in., 80 gns.; and one by Albert Moore, *Lightening and Light*, pastel, 31½ in. by 55 in., 110 gns.; and the following pictures: H. Moore, *Lowestoft Boats running in a Breeze*, 35½ in. by 53 in., 1893, 235 gns.; J. Constable, *Salisbury Cathedral*, 33½ in. by 43 in., 1,500 gns.; two by Birket Foster, *Strasbourg*, 82 in. by 39 in., 200 gns.; and *Hanched Falls, Switzerland*, 82 in. by 39 in., 180 gns.; H. Fantin-Latour, *Flowers in a Glass Vase*, 13 in. by 10½ in., 1881, 150 gns.; G. F. Watts, *Little Red Riding Hood*, 35½ in. by 26 in., 1,250 gns.; Lord Leighton, *Pavonia*, 23½ in. by 19½ in., 1859, 52 gns.; and B. W. Leader, *An Autumn Flood on a Welsh River*, 28½ in. by 51 in., 1877, 240 gns. There were also seven pictures by G. F. Watts, sold by order of the executors of that artist: *The Daughter of Herodias*, 41 in. by 27½ in., 500 gns.; *In the Highlands*, 60 in. by 27 in., 1899, 550 gns.; *Escaped*, 25½ in. by 20½ in., 420 gns.; *Jill*, 36 in. by 21 in., 340 gns.; *Fireside Stories*, 29 in. by 17 in., 200 gns.; *By the Sea*, 16 in. by 19 in., 1876, 115 gns.; and *Sunset in Hertfordshire*, 9½ in. by 27 in., 1872, 170 gns.—with the exception of the last but one, all these pictures were exhibited at Manchester in 1905. The second portion of the day's sale realised £14,565 1s. 6d.

In the Sale Room

On April 27th Messrs. Christie sold the Lovett family portraits from Liscombe, Leighton Buzzard, and pictures and drawings from various sources. The drawings included J. Downman, *Portrait of Miss B... in white dress with powdered hair*, 8 in. by 6½ in., 1791, 70 gns.; and Capt. Francis Chaplin, in blue coat with red facings, 7½ in. by 6½ in., 1783, 58 gns.; and J. Russell, *Portrait of Capt. Harvey*, in scarlet uniform with blue facings, pastel, 23½ in. by 17½ in., signed and dated, 1788, 75 gns. The pictures included: A. Canaletto, *View on the Grand Canal, Venice*, 24 in. by 38 in., 115 gns.; J. W. Weenix, *Dead Hare, Game and Birds, with Still Life on a Table*, 40 in. by 34 in., 160 gns.; Benozzo Gozzoli, *Christ on the Road to Calvary*, 28 in. by 46 in., 110 gns.; W. H. Heda, *Still Life on a Table*, on panel, 22 in. by 28 in., signed and dated 1646, 220 gns.; J. Ruysdael, *A Chateau among Trees: Winter*, 14½ in. by 12½ in., 100 gns.; S. Ruysdael, *River Scene*, with a fort, boats and soldiers, 38 in. by 55 in., 150 gns.; Sir W. Beechey, *Portrait of Lady Campbell*, in white dress with powdered hair, 26 in. by 21 in., 70 gns.; J. Wright of Derby, *Portrait of a Young Girl*, in white dress with pink sash, in a landscape, feeding pigeons, 49 in. by 39½ in., 90 gns.; a work catalogued as by J. Hoppner, but probably by J. Northcote, *Mrs. Hands*, in black dress, with her young son by her side, 50 in. by 40 in., 460 gns.; Giovanni Bellini, *Virgin and Saints*, on panel, 32½ in. by 47 in., exhibited at the Old Masters in 1883, 780 gns.—at the Stokes sale in 1853 this realised 160 gns.; and Sir J. Reynolds, *Portrait of George Dunk, Earl of Halifax*, Secretary of State, 1762, in purple dress, wearing the Riband and Order of the Garter, 50 in. by 40 in., 180 gns.

By far the most important of the April sales was that of a portion of the library of Sir Henry St. John Mildmay, Bart., which occupied Messrs. Sotheby on the 18th and two following days.

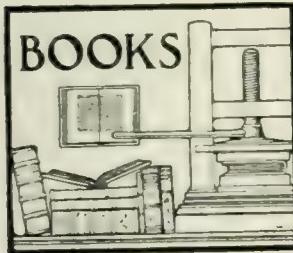
Before proceeding to notice that, however, the extensive miscellaneous sale held by the same firm on April 9th and three following days must be noted.

This sale included books of every conceivable kind, many from the library of the late Mr. James Vavasseur, of Knockholt, in Kent; others from different sources, but all alike affording a fine opportunity for book buyers who did not wish to pay too much. Botany, natural history, arts and sciences, political economy, voyages and travels, works relating to America and other countries, and those first editions of the English classics which never fail to attract, were all represented. Very few high prices were realised, and the sale as a whole may be regarded as having furnished a typical bookman's holiday. The highest price obtained was £25 10s. for the 16 vols. of Burton's *Arabian Nights*, 1885-88 (cloth gilt), the 1,650 lots producing a total sum of £1,930.

The portion of Sir Henry Mildmay's library to which reference has already been made, was catalogued in 580 lots, the sum total realised being £7,455, a very high average, accounted for in part by the sum of £1,300 obtained for a very fine illuminated *Book of Hours* of the fifteenth century. This manuscript was in first rate condition throughout, and had 32 large and very beautiful illuminated miniatures by a Franco-Flemish artist, as well as many smaller miniatures, initials, and ornaments. It was written on vellum by an English scribe. Fine as this manuscript undoubtedly was, there were many in the room who would have preferred Shakespeare's *Sonnets*, the small 4to, printed at London in 1609 "by G. Eld for T. T.", an unknown patron whose initials appear again in the inscriptive dedication: "To tee onlie Begetter of these Insuing Sonnets Mr. W. H. All Happinesse and that eternitie promised by our ever-living Poet wisheth The well-wishing Adventurer in Setting Forth. T. T." This copy, though inlaid throughout and much cut down, realised £800. That it was originally published at 6d. is of academical interest only. The Daniel copy realised £225 in 1864; the Duke of Roxburgh's, £21 in 1812. The last copy sold in England prior to this one was that belonging to Sir William Tite. This was in 1874, and the amount realised for it was but £15 10s., for it was very imperfect.

Several other Shakespeariana realised high prices, e.g., a first folio, £680, though a very short copy (12 in. by 7½ in.), with the portrait by Droeshout, cut close and mounted, and several leaves missing. A copy of the second folio, having the verses backed and several leaves mended, sold for £230, and one of the third folio, having the portrait and verses from the subsequent edition of 1685 and otherwise out of condition, for £130. The third 4to edition of *King John*, 1622, brought £80. This is a Shakespearian play, but not by Shakespeare, for his version appeared in print for the first time in the folio of 1623. By some it is attributed to Marlowe, though only on internal evidence. Another book connected with Shakespeare, though in a still more remote degree, sold for £30. This was a copy of a late edition (1600) of Leonard Mascall's *Booke of Fishing with Hooke and Line*, "printed by John Wolfe for Edw. White, in Paules," as the imprint has it. The title-page bore the signature "Wm. Shakespere," apparently a forgery in the handwriting of W. H. Ireland, who would, we may be quite sure, be credited or rather debited with any similar signature, even though it should be genuine. Every newly discovered signature of Shakespeare is assumed to have been fabricated, generally by Ireland, until the contrary is proved beyond question, and as that is hardly possible, the load the forger carries is immense. Still, there is no reason why this one on the title-page of the *Booke of Fishing* should not have been authentic, and the same may be said of several others.

Sir Henry Mildmay's collection included some very scarce and valuable books, in addition to those already mentioned. Allot's *England's Parnassus*, first edition, but a short copy, bound in three volumes, 1600, small 8vo, sold for £25 10s. (half russia); Braithwaite's *Strappado*



for the 1st. ed., 1615, small 8vo, for £19 5s. (russia); and Butler's *Hudibras*, 1663-64-78, 3 vols., 8vo, for £30 10s. (calf). These three volumes comprised the first edition of each of the three parts in small 8vo (uniform). Of Parts I. and II. there are three different editions under the same dates (1663 and 1664), and the difficulty of distinguishing between them has given rise to endless controversy. Of the *Chronicle*, 1476, 17 m., printed by Wynkyn de Worde in 1497, but three perfect copies are known. A very imperfect one sold at this sale for £27, while a clean and sound copy of the *Nuremberg Chronicle*, 1493, folio, realised £30. *Coryat's Crudities*, 1611, small 4to, is another scarce book rarely met with except in the public libraries and the auction rooms. The copy sold on this occasion (one plate defective) was not only large and clean, but uncut (except the engraved title). It realised £27 10s. Jan and Theodore De Bry's *Grands et Petits Voyages*, 6 vols., 1590-1619, realised £64 (not perfect, old calf); a very fine and nearly perfect copy of Gower's *Confessio Amantis*, printed by Caxton in 1483, £310 (modern morocco); a copy of the first edition of the Anglo-French romance, attributed to Alexander of Paris, printed at Lyons on July 2nd, 1524, under the title, *Cest le romant de la belle Helayne de Constantinople*, £151 (morocco); Linschoten's *Discours of Voyages unto ye East and West Indies*, John Wolfe, 1598, folio, £56 (old russia); Thomas Middleton's *A Game at Chess* (1625), £30 (half morocco); Spenser's *The Faerie Queene*, the second part only, in 2 vols., 4to, 1590-96, £150 (old calf, the Welsh words being printed and not left blank on page 332 of vol. i.); and Voragine's *Legenda Aurea*, the third and last of Caxton's editions, 1493, folio, £150. This copy was very imperfect, containing but 386 leaves. The Rylands copy at Manchester is the only perfect one known. Sir Henry Mildmay's library, or rather such part of it as was now sold, contained many other rare and valuable books, but enough has been said to show its importance and the impracticability of treating it here as it deserves.

The late Mr. Samuel Adams's library of modern books, sold by Messrs. Puttick & Simpson on April 25th and following day, contained many old friends, for even comparatively new books claim that title sometimes. In many cases the bindings were as clean and fresh as when they left the binder's hands. In other cases, however, the books had been re-bound, and this remark applies particularly to a long series of works by Thackeray and Dickens. Thirty-nine volumes by the former novelist, all bound from the parts with specimen wrapper inserted and in other cases with the original covers preserved, realised £138 (morocco super extra, uncut), while a series of forty-nine volumes by Dickens, bound in much the same way, made £148. These were both fine sets, including among them some very rare books, as, for instance, Thackeray's *Second Funeral of Napoleon*, itself worth £40 or £45 when in its dark coloured wrapper bearing an etching of Napoleon covered by an eagle with a pall. Said Edward Fitzgerald in a letter to W. H. Thompson: "Have you read Thackeray's little book, *The Second Funeral of Napoleon*? If not, pray do, and buy it, and ask others to buy it, as

each copy sold puts 7½d. in T.'s pocket, which is very empty just now I take it." This was in February, 1841, and times were different then. With the exception of the sums referred to, no large amounts were realised at this sale. It was, nevertheless, a good one, as the average (£1,054 for 475 lots) discloses. A complete set of the *Tudor Translations*, 38 vols., 8vo, sold for £24 buckram, as issued); Payne's *Arabian Nights*, 9 vols., 1853; *Tales from the Arabic*, 3 vols., 1884, and *Alaeddin and the Enchanted Lamp*, 1882, together 13 vols., 8vo, for £15 15s.; Burke's *Complete Works*, the large type library edition, 12 vols., 1887, for £10 (calf extra); *Swift's Works*, 18 vols., 1883-4, for £14 (calf extra); and Pepys's *Diary*, the original subscribers' edition on large paper, 10 vols., 1893-99, for £13 15s. (half vellum). These were among the most noticeable books.

On the last day of April Messrs. Hodgson held an excellent sale of miscellaneous books, including many from the library of the late Mr. Joseph Woodin, of Anerley. These especially were in sound condition, and the prices realised were, as a rule, good. Thus Gould's *Birds of Australia*, complete with the rare supplement, in the original forty-one parts, 1848-69, sold for £131; the *Birds of Great Britain*, 5 vols., 1873, for £56 (morocco extra); and *The Trochilidae*, 5 vols., 1861, for £23 10s. (*ibid.*). The following are also deserving of notice: Harris's *Portraits of the Game and Wild Animals of Southern Africa*, 1840, imperial folio, £11 5s. (half morocco); Angas's *The Kafirs Illustrated*, imperial folio, date erased (but 1840), £12 15s. (half morocco); Smith's *Zoology of South Africa*, 5 vols., 4to, 1849, £21 10s. (original cloth); and a clean copy of Apperley's *Life of a Sportsman*, with the thirty-six coloured plates by Alken, 1842, £16 (half morocco). Curiously enough it is quite usual to find several of the coloured plates cut close and mounted. Another important point in connection with this scarce original edition of 1842 is that there are two issues of it, the earliest and best being always in blue cloth. A clean copy so bound is worth very nearly £40; a very clean one might realise that amount or more.

EVERY season sees the dispersal of some collection famous for its size or value, and the present season is no exception. April saw the sale of The Lewis-Hill the varied assortment of art treasures gathered together by the late Mrs. Sale Lewis-Hill in her Grosvenor Square House, which in the space of six days produced a sum not far short of £140,000. The jewels, of which there were a remarkable number, accounted for about two-thirds of the total, their barbaric splendour attracting one of the largest gatherings that has ever been seen at Christie's rooms, but much of the furniture and china sold was of a quality sufficient to induce most of the leading dealers to attend the sale and take part in the bidding.

The first day was entirely occupied with jewellery, and the second witnessed the sale of a further portion, but in addition some forty lots of lace were sold, which realised excellent prices. Most of the lots were made up of short lengths, but, notwithstanding, each lot aroused

In the Sale Room

considerable competition, the private buyer being much in evidence. A Point de Venise flounce, 4 yds. 16 in. long and 15 $\frac{1}{2}$ in. deep, made £68 5s.; another, slightly longer, but only 8 $\frac{1}{2}$ in. deep and in two pieces, went for £52 10s.; a Spanish point, mounted on a violet fichu, about 3 yds. long, reached £73 10s.; two Honiton flounces of flower and fern leaf des gn., each made £69 10s., and a Point d'Argentan scarf went for £75 12s., the highest price in this section.

The third day was occupied with the sale of the silver plate, which was more notable for its weight than its antiquity. The most notable lots from a collector's standpoint were a Jaines II. monteith, by George Garthorne, 1686, 44 oz. 18 dwt., which made 180s. an ounce; a pair of William III. table candlesticks of about the same weight reached 170s. an ounce, and two Charles II. pieces, an oblong box and cover, and a plain tankard, made 102s. and 112s. an ounce respectively.

Of the various services of table plate sold, the chief was one containing 516 pieces, the weight of the spoons and forks of which totalled 573 oz., which was sold all at for £142.

The furniture and porcelain, which were dispersed on the Thursday and Friday, contributed about £21,000 to the total, though for some reason the majority of the best items were crowded into Thursday's portion, making the following day's sale a rather dull affair.

The chief lot sold was a Louis XV. marqueterie commode, with rounded front and splayed ends containing two drawers, the whole veneered with tulip and kingwood and inlaid with a design of arabesque foliage, the whole richly mounted with borders, handles, and corner-mounts of ormolu chased with flowers, and bearing the mark of the master Caffieri, and stamped H. Henson. This choice piece, which was at one time in the collection of the Marquise de Langon de Mont de Marzan, aroused much attention from dealers and public alike, the latter no doubt anticipating a price similar to that paid six years ago for a pair from the Duke of Leeds' collection. The bidding started, however, with a modest offer of 500 gns., a final bid of £3,990 securing the valuable piece.

This important lot was preceded by a suite of furniture of the same period, gilt and carved with foliage, the seats and backs covered with old Beauvais tapestry, with panels of landscapes and birds, festooned with flowers in crimson borders, consisting of a settee and six fauteuils, which went for £1,260.

Numerous other French decorative pieces were sold, including a pair of Louis XVI. candelabra formed of gros-blue Sèvres vases, which made £399; a clock of the same period, by Gillelaine, of Paris, in ormolu drum-shaped case, went for £388 10s. £357 secured a Louis XV. gilt console table, carved with birds and foliage; a commode of the same period realised £504; and a Louis XVI. console table went for £735. There must also be mentioned a Louis XIV. Boulle marriage coffer, inlaid with arabesque foliage, which made £441, and two ormolu chandeliers, each with branches for twelve lights, mounted with numerous pendants of rock crystal, which together totalled £629 10s.

Of the late Mrs. Lewis-Hill's English porcelain only one lot need be mentioned, the remainder realising prices varying from 2 gns. up to 24 gns. The exception was a Worcester dessert service painted with the royal arms in apple-green borders, gilt with flowers and foliage, consisting of 48 pieces, which was presented by King William IV. to the Earl of Errol. Despite its royal pedigree, however, no one could be found to bid higher than 115 gns., at which sum it was knocked down. The Oriental porcelain was little better as regards value, the only notable lots being a pair of Nanking bowls with prunus branches reserved in white on a marbled-blue ground, which made £141 15s., and a pair of large vases and covers and a circular cistern of the Kang-he dynasty, each of which realised £115 10s.

The Continental porcelain, however, was of notable importance, several of the Dresden items making very excellent prices. A figure of Madame de Pompadour's spaniel, from the German factory, made £409 10s.; a group of lovers sold for £241 10s.; and a figure of the Countess de Kossel in a crinoline went for £178 10s. Of the Sèvres sold the best lot was a pair of Vincennes figures of reclining nymphs, on rockwork plinths mounted with Louis XV. ormolu mounts, which sold for £546; whilst there must also be noted a vase and cover painted with pansies and a small cabaret painted with garden scenes, which went for £315 and £183 15s. respectively.

DURING April the second portion of the Massey-Mainwaring collection was sold at Christie's, consisting of some 600 lots, the majority of which The Massey-Mainwaring Sale were by no means remarkable for their importance. Only four days were occupied by its sale, a sum short of £15,000 being realised.

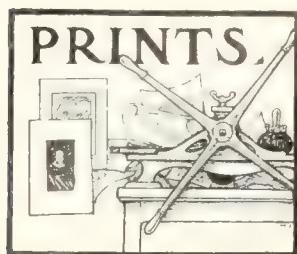
The best prices were made amongst the English porcelain, a Derby-Chelsea tea service with crimson ground, consisting of thirty-two pieces, going for £525; a pair of old Worcester hexagonal vases and covers, with the familiar dark blue scale pattern ground, making £535 10s.; and a pair of oblong Wedgwood plaques, by Wedgwood and Bentley, with figures of the muses in relief in white on blue jasper ground, realised 100 gns.

Of the furniture the chief lots were a pair of show cabinets of Louis XVI. design which made £525; a Louis XVI. commode stamped CC. SAUMIER M.E., which sold for £241; and a settee of the same period, formerly the property of Marie Antoinette, sold for £120 15s.

There must also be noted a set of bed furniture of old lace and embroidery applied on linen, with an architectural design with spiral columns surmounted by peacocks, comprising a canopy, three valances, a back curtain, and four side curtains, which realised £777.

Little else in the way of important furniture and china appeared in the King Street rooms during April, with the exception of a Louis XVI. commode, and a set of six Chippendale chairs, two armchairs and a pair of window-seats, which on the 24th made £231 and £220 10s. respectively.

THOUGH Christie's held three sales of engravings during April, the prices obtained as a whole were in no way remarkable. On the 9th was dispersed a large collection of engravings, chiefly after the works of George Morland; but few of the items made notable sums, the chief lot being the well-known pair of Morland prints, *Guinea Pigs*

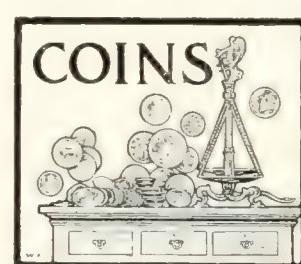


and *Dancing Dogs*, by Gaugain, which realised £96 12s. A sale was also held on the 30th, in which was included the collection of prints formed by the late Mrs. Lewis-Hill, but with few exceptions the prices obtained were of an ordinary character. The chief lot was a first state of Cousins' well-known print of *Master Lambton*, after Lawrence, which made £178 10s., whilst *A Visit to a Boarding School* and *A Visit to the Child at Nurse*, by W. Ward, after Morland, both printed in colours, together realised £102 18s. On the 23rd and 24th a large collection of engravings by Bartolozzi, Morland prints, and portraits after Lawrence by Cousins came up for sale, the 268 lots producing just short of £4,000. The first day's sale was almost entirely devoted to Bartolozzi prints, though some important mezzotints by Cousins were sold at the end of the sale. Of the former the only lot of notable import was a first state of *Lady Smyth and Children*, after Reynolds, which sold for £57 15s. Most of the allegorical, classical, and fancy Bartolozzi subjects were sold in lots of two and three, and the sums obtained varied between 10s. for three subjects after Barney and Cipriani and £38 7s. for an etched letter proof of a *Lecture on Gadding*, after J. R. Smith. The first day's items also included *Rural Amusement* and *Rustic Employment*, by Smith, after Morland, finely printed in colours, which made £183 15s., and *Lady Dover and Son*, after Lawrence, by Cousins, a first published state, for which £100 16s. was given.

The greater part of the second day's sale was made up of Morland prints, many of the most popular subjects appearing for sale. The prices obtained as a whole were fair, none of the lots, most of which were composed of two prints, reaching 50 gns. A nice impression of *Rural Amusement*, by J. R. Smith, made £42; *The First of September* and *Morning and Evening*, by Ward, sold together, went for £50 8s.; and £42 was given for the *Return from Market*, by Smith. Other notable lots were *The Farm Yard* and *The Ale House Door*, after Singleton, by Nutter, £90 6s., and *Mrs. Crewe and Mrs.*

Wilbraham, after Gardener, by T. Watson, a fine pair, printed in colours, £75 12s. An interesting lot was composed of two portraits of *Pitt* and *Fox*, with a holograph draft of Sir Walter Scott's stanzas in memory of Pitt and Fox (85 lines), forming part of *Marmion*, signed and dated Bothwell Castle, January 1st, 1808, for which £110 5s. was given.

MESSRS. GLENDINING & CO. held an important sale of coins, medals and decorations on the 25th, the catalogue of which contained many interesting items.



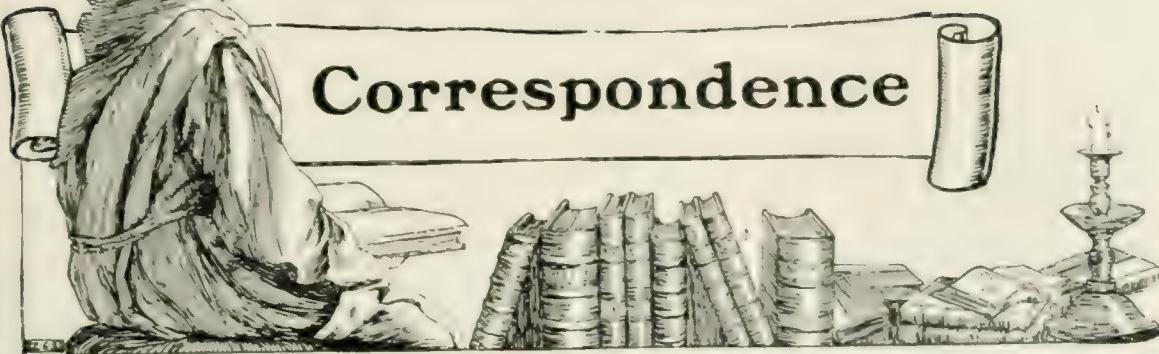
Of the coins sold the most notable were those of the reign of Charles I. A half pound, 1642, of the Oxford mint made £3 5s., a crown of the same date of the Shrewsbury mint went for 2 gns., a silver ten-shilling piece, 1642, of the Oxford mint sold for £3 7s. 6d., and an Oxford three pounds, 1644, realised £5 12s. 6d. The medals sold included a West African medal with bars for Gambia, 1894, Benin River, 1894, and Brass River, 1895, £3 7s. 6d.; a medal with the Fort Detroit bar, £7 10s.; a naval medal with bars for November 4th, 1805, Basque Roads and Algiers, £8 10s.; and a regimental medal of the 26th Cameronians, 1823, £4 12s. 6d. A set of three Victoria Diamond Jubilee medals in gold, silver, and bronze were also sold, realising £12 10s.

The same firm also sold during April a remarkable collection of eighteenth century tokens, many of which made notable prices. A Shackleton halfpenny, with error reading "Lodon," made £2 6s.; the same sum was given for a Hancock penny; £2 12s. secured a Nelson penny, and a Bissett Birmingham halfpenny without pictures, of which only one specimen is said to have been struck, sold for £13.

Mention, too, must be made of a sale held at Messrs. Puttick & Simpson's rooms on the 17th, when an important group of medals, comprising the Victoria Cross, the Crimean medal, and the Turkish Crimea medal, all presented to a private in the Coldstream Guards, made £71.

On the 24th and 25th Messrs. Sotheby's rooms were occupied with the sale of the Delbeke collection of Greek coins, which produced just short of £3,000, and on the 26th the same firm dispersed a collection of Greek and Roman coins from various sources for which a total of £999 7s. was obtained.





Correspondence

Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books.—The books enquired about by the following correspondents are practically of no commercial value:—

Milton's "Paradise Lost," 1816.—9,322 (Fentiman Road, S.W.).

"Delusion, or the Triumph of Virtue," 1852.—9,350 (Tintern).

Tyrrell's "History of England," 2 vols.—9,350 (Sheffield).

Milton's "Paradise Lost," 1770.—9,269 (St. John's, S.E.).

"Berain's Ornaments."—9,294 (Pau).—The value of this work lies in the number of plates. A copy containing 80 plates was sold recently for £23 10s., whilst the Trentham Hall copy, which had the complete set of 133 plates, realised £76.

Coins.—Continental Silver-piece.—9,099 (Stockton-on-Tees).—The silver coin of which you send rubbing is a Continental issue, and practically has no commercial value in this country.

William and Mary Halfpenny, 1694.—8,983 (Maidenhead).—This has no particular value. The silver coin you describe is probably an Edward VI. shilling, and if in fine condition, worth about 5s.

Spanish Coins.—9,153 (Dublin).—The coins of which you send rubbings are of trifling value. The silver piece is a Spanish half-dollar, and the two copper coins are Brazilian.

Gold Coin of Chandra Gupta II.—9,116 (Bruges).—An Indian native coin of this class would realise no more than gold value in this country, and there is little prospect of selling. Probably in Calcutta there would be better chance.

Thomas Bennett, 1668. "His Halfe Penny."—9,008 (Bedford).—This is an old English token of the seventeenth century, worth about 1s.

George II. Sixpence, etc.—9,300 (Walthamstow).—None of the coins in your list has any special value.

Engravings.—**"The Woodman," after Thomas Barker.**—9,274 (Derby). There is not much demand for the coloured engraving you describe, and about 30s. to £2 would be the utmost value.

"A Distinguished Member of the Royal Humane Society."—9,344 (South Shields).—This is the title of your engraving after Landseer. Both it and the portrait of Cardinal Newman are of very small value.

Baxter Prints.—9,313 (Airdrie, N.B.).—At the present time the majority of Baxter prints are marketed at a few shillings apiece, but they are becoming scarcer, and in the future the price is sure to rise.

"Woodboy," after Thos. Barker, by Bond.—9,346 (Highbury).—If your print is in colours, it is worth £3 or £4; otherwise it will have little interest.

"Sapho," by T. Cheesman, etc.—9,306 (Paddington).—The value of your prints depends upon whether they are in colours. If so, they should fetch £5 or £6 apiece, but if in brown they are not worth more than £2 apiece.

"Cries of London," after F. Wheatley.—9,281 (Sheffield).—If you possess genuine old colour prints, they are worth £30 to £50 apiece. There are many facsimile reproductions, however, that are worth only a trifle.

Furniture.—Italian Table.—9,133 (Exeter).—It is difficult to judge your table from photograph, as it is not a generally known style. The classical looking supports lead us to think it is foreign, probably of Italian origin. As far as we can tell, the utmost it would realise is 10 guineas.

Objets d'Art.—Crystal Cup.—9,291 (Newcastle-on-Tyne).—Judging by your sketch and description, your cup is probably not crystal, but cut glass. It is of German workmanship of the eighteenth century, the inscription signifying "The Country's welfare." If our opinion is correct, it is worth about £2 10s., but the value of a crystal cup is, of course, much greater.

Pottery and Porcelain.—Oriental Jug.—9,353 (Lunchah).—It is impossible to value this without seeing it. Your dinner service is probably Chinese of the eighteenth century. We cannot value it without a list of pieces. Your Davenport mug is worth about £1 10s.

Davenport Plates.—9,286 (Pontypridd).—These are very common, and worth only 4s. to 6s. each.

Spode.—9,321 (Oundle).—From your description, your Spode service is only of small value.

Ginger Jar.—9,336 (Sheerness-on-Sea).—Your ginger jar does not appear from photograph to be of fine quality, and you would not get more than about £2 10s. for it.

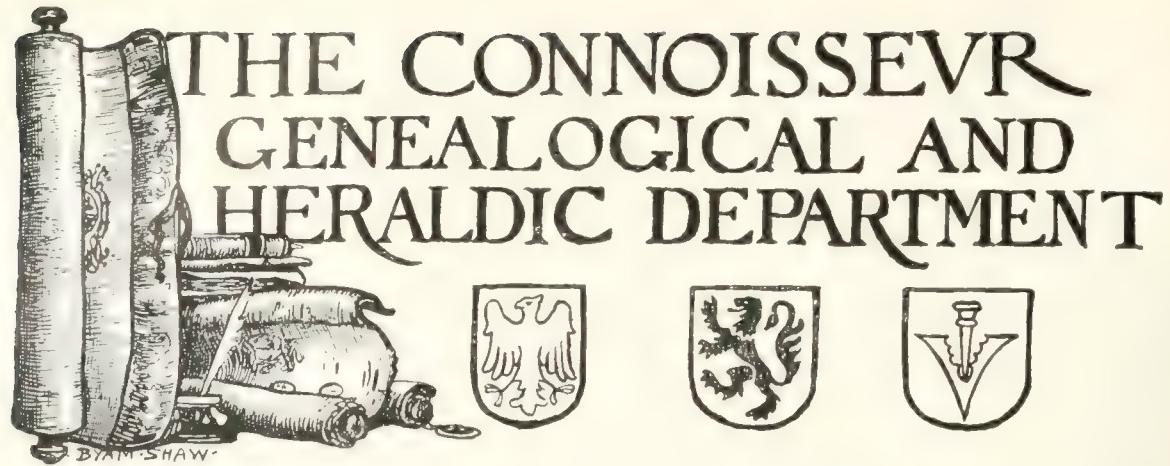
Elers Ware.—9,352 (Andover).—Your teapot of Elers ware is worth £1 10s. Advertise it in THE CONNOISSEUR REGISTER.

Dessert Service.—9,330 (Liverpool).—Your dessert service is of English make, and it is quite modern. The mark is not of any particular factory; it is simply to show that the design has been registered.

Spode Service.—9,299 (Leeds).—The value of your Spode service is about £6. Your oak chest is seventeenth century; it is worth about £3.

Stamps.—**U. S. A. 1 Cent, 1893.**—9,014 (Huddersfield).—This is a commemorative stamp, known as the Columbus issue of the United States. It costs, unused, about 1d.

New South Wales, 3d. Green, 1851.—9,145 (Lordship Park, N.).—In fine condition, this stamp is worth from 8s. to 14s., depending upon colour.



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

900 (New York).—The family of Sir Walter Raleigh is understood to be extinct in the male line. By his marriage with the beautiful Elizabeth Throckmorton, Maid of Honour to Queen Elizabeth, he had two sons, Walter and Carew. The elder son, Walter, accompanied his father on his unsuccessful expedition to Guiana in 1617, and lost his life in South America. The younger, Sir Carew Raleigh, Governor of Jersey, married Philippa, Lady Ashley, by whom he had two sons, Sir Walter, of West Horsley, Surrey, who left no male issue, and Carew, of London, of whom, it is said, there are no male descendants.

975 (London).—Painsford, in Ashprington, Co. Devon, became the property of the Somasters about the end of the fifteenth century, when it was purchased by John Somaster, who was grandson of Adam Somaster, of Old Port, in Modbury; a representative of an ancient and knightly Cornish family. Descendants of John of Painsford, Sir Samuel Somaster and his four sons, were strong supporters of Charles I. in the great Civil War, and sold Old Port, together with other estates, to provide funds for the Royal cause. Painsford, however, remained in the family until about the end of the seventeenth century, when

it was sold to the Kellands, and eventually passed, by descent, to the Courtenays, of Tremar, Cornwall. The extinction of the family in the male line is not clearly known. The arms of Somaster were *A château et deux tours au chef et au revers garnis de fleurs de lis sable*; but the Painsford branch used the castle and tower with a chief charged with a lion rampant.

978 (London).—The widow of a baron on her marrying a commoner loses not only her right to use the coronet, but also to bear the arms and supporters of her first husband. Her second husband would impale with his own, the arms to which she was entitled before her first marriage.

986 (Lincoln).—The entry in the burial register of Westminster Abbey—“ 11 Jan., 1672-3, The Lady Hatton and Her Daughter”—is supposed to refer to Lady Hatton, the mother, and Lady Hatton, the wife, of Christopher, second Lord Hatton, of Kirby, who lost their lives under most tragic circumstances at Guernsey in 1672. On the night of December 29th of that year a powder magazine situated close to the official residence of Lord Hatton, then Governor of the island, exploded, and Lady Hatton and her mother were instantly killed. Although the building was totally wrecked, Lord Hatton and his infant children escaped uninjured.

992 (Woking).—James Morice, Recorder of Colchester and the representative of that town in several of the parliaments of Elizabeth, was the eldest son of William Morice, who had acquired large estates in Essex, including the castle and manor of Chipping Ongar. He married Elizabeth, daughter of George Medley, and, by her, who died in 1603, was the father of Sir John Morice, Kt., who afterwards took the name of Poyntz.

997 (Philadelphia).—*Per pale crenellée or and azure* were the arms of Gosnolde, a well-known Suffolk family, long seated at Otley in that county. There is little doubt that Gosnell is the modern form of this name.

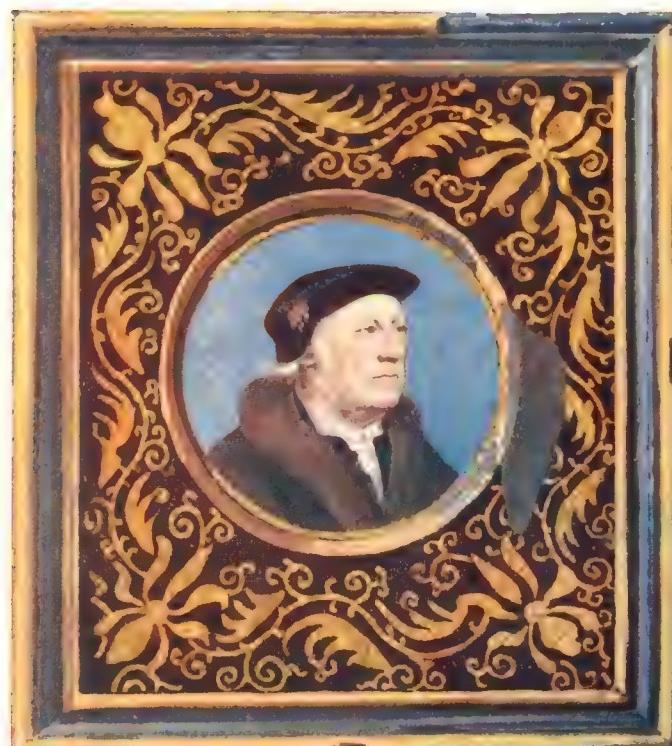
1,007 (Tunbridge Wells).—Shoyswell is the name of a small hundred in Sussex, but as a surname has long been extinct. *Or on a bend sable, three horse-shoes argent* were the arms borne by the Shoyswell family.

1,012 (London).—Sir Robert Atkyns, Lord Chief Baron of the Exchequer, came of an ancient Gloucestershire family. He was born in 1621, and was the son of Sir Edward Atkyns, one of the Barons of the Exchequer, by Ursula, his wife, daughter of Sir Thomas Dacres, of Cheshunt, Herts. His death took place in 1710.

1,019 (London).—The Courts of Great Sessions of Wales were established by the Statute of 34 and 35 Henry VIII., and it is from this time that the records of the Principality may be said to date. The records of the County Palatine of Chester, which are classified with those of Wales, are much more ancient, and go back to the reign of Henry III.



SIR THOMAS MORE. BY HANS HOLBEIN.



SIR GEORGE NEVILLE, 3RD LORD ABERGAVENNY
WATERCOLOUR MINIATURE BY HANS HOLBEIN
From the Collection of... [unclear]

Pictures

Some Ancestors of Alphonso XIII. and Other Miniatures in Oil in the Collection of His Grace the Duke of Buccleuch at Montagu House By Dudley Heath

THE uncertainty that attaches to the attribution of early miniature portraits adds considerable fascination to their study and stimulates us to discover some link, however small, which shall connect them with a definite period or a definite artist.

Writers on miniature painting have hitherto but scarcely recognised the difference between miniatures in oil and those in water-colour and tempera. But all three mediums have been used, and they are not to be confused by the artist.

Dr. Propert, the pioneer of this subject, only occasionally made mention of the great difference between oil and water-colour, and a more recent writer does not even differentiate between the two. The study of these little portraits in oil well repays us, and that they are of no small importance may be gathered from the fact that most large collections contain interesting and sometimes very remarkable examples. In the collection of the Duke of Buccleuch, for instance, there are considerably over one hundred.

Students are well aware that the oil paintings of the primitives, whilst possessing marked characteristics as a school, are without those individual qualities which enable us to identify with ease the hand of the artist. This is peculiarly the case with all early miniature portraits painted in oil. The Flemish, perhaps more accurately called

the Netherlandish school, produced many oil portraits of fifteenth century workmanship which can only be identified as to period, though we may have our theories as to the probable painter. The same may be said, though to a less extent, of the Italian fifteenth century school, and we know how utterly impossible it is to dogmatise about portraits of the French school of Clouet. In later schools the restriction as to technique gave place to much greater individuality and freedom in the handling, and the varying technical qualities of these portraits "in little" became no less marked than in work of far larger proportions. So free, or, as the painter would term it, "slick," are some of these small paintings that one doubts

the legitimacy of calling them miniatures, but would be more inclined to class them as studies. There is no doubt at all, however, that the professional miniaturist often painted his portraits in this medium, either direct from life or as reduced facsimiles of bigger portraits. This fact is very clearly emphasised by the variety of materials as bases that have been used at one time and another to insure their preservation. I have myself handled examples painted on gold, silver, copper, zinc, slate, bone, oak panel, cardboard, millboard, canvas, vellum, and even paper. This question of material is one of very great interest, though it is outside the



DON CARLOS, SON OF PHILIP II.

scope of this present article, and I can, therefore, only casually allude to it. The earliest date that copper came into use, as far as I have been able to discover, is towards the middle of the sixteenth century, but gold and silver had both been used previous to copper, the earliest Netherlandish small portraits being in almost every case on panel.

If to the student of art the possible discovery of a Clouet or a Holbein quickens the pulse into a fever of enthusiasm, to the student of history the identification of a celebrity is but a little less gratifying, and herein lies another side

to the attractiveness of our researches. The miniatures which His Grace the Duke of Buccleuch has kindly allowed me to illustrate here are peculiarly interesting at the present time, apart from their merits as works of art, inasmuch as they are valuable mementos of that greater Spain which so fearlessly challenged the might of England on the sea, and almost every other European country successfully on land. Perhaps nothing brings home to us the dominating power of Spain in the sixteenth century better than retracing the succession of its royal house and its alliances with other royal families. As we know, it was Catherine of Aragon, daughter of Ferdinand and Isabella, who became the first wife of Henry VIII. It was Juana, her sister, who succeeded to the Spanish throne and married Philip of Austria. Their sons, Carlos I. and Ferdinand I., became King of Spain and Emperor of Germany respectively. Carlos I.'s son was Philip II. of Armada fame, who successively married the royal daughters of Portugal, England, Germany, and



ISABELLA CLARA EUGENIA
DAUGHTER OF PHILIP II.



GENERAL COLIGNY

France. As to whether there are extant miniature portraits of all these Spanish royalties is doubtful, though of some there certainly are. I have seen an interesting miniature in oil of Philip II. when a young man, surrounded by a border of flowers painted in the Flemish manner. Of his second wife, Mary Tudor of England, there are several authentic miniatures in oil. Charles V., Emperor of Germany, employed Sir Antonio Mor, a native of Utrecht, to paint various portraits of the Royal Family of Spain, and this artist came to England in order to paint the portrait

of Queen Mary for Philip II. Charles I. possessed a portrait in oil on gold of this queen, and in later collections there have been others attributed to Mor painted on copper and slate. Lucas de Heere painted Mary Tudor life-size, and since he came of a family of artists, noted, amongst other things, for their miniature painting, it is reasonable to suppose that he may have been responsible for miniature portraits also.

Don Carlos, whose portrait we give, was the eldest son of Philip by his first wife, Mary of Portugal. Around this unfortunate prince there have been many tragic and mythical stories woven. He was supposed to have plotted against his father, the king, with a view to his death. On the other hand, the sudden death of Carlos was attributed by many, and, amongst others, William of Orange, to Philip's orders. Schiller made Don Carlos the subject of a famous tragedy, and several other writers have written dramas with such traditions as their theme. The facts which may be credited are the prince's feeble intellect and vicious

Some Ancestors of Alphonso XIII.

character, and in consequence his deposition by his father in favour of the Archduke Rudolf, who, however, never came to the throne, as a son by

Another interesting portrait is the one of Isabella Clara Eugenia, a daughter of Philip. It is more obviously the work of a professional miniaturist of the



PHILIP IV.

Philip's fourth wife, Anne of Austria, carried on the succession as Philip III.

The miniature of Prince Carlos is an excellent piece of painting on vellum, and it is well within historical probabilities that it is from the hand of Sir Antonio Mor. We know that Mor was commissioned by Philip II. to paint many of the



ELIZABETH, WIFE OF PHILIP IV.

Spanish school, though it must be remembered that at the period of which we speak many artists from the Low Countries were working in Spain, and the art of the Netherlands inspired most of the painters either directly or indirectly. On her marriage with the Archduke Albert of Austria, the Infanta was made Duchess of Brabant by her father, and given



MARIE DE MEDICIS, WIFE OF HENRY IV.

Royal Family of Spain about the time that this must have been painted, and the manner of the handling would suggest Italian influence.



HENRY IV., KING OF FRANCE

the Low Countries as a fief. The Duke and Duchess did much in the interests of art for the Netherlands, securing the services of Rubens as their court painter

at a time when he intended leaving for Italy, and thus keeping his works at home. Rubens painted portraits of both his patrons several times, and Vandyck also painted the Duchess. It is worthy of remark that the Pourbus family, father and son, were working at this time.

A somewhat earlier portrait as to date, but one that has considerable historic significance in its bearing on Spanish supremacy, is the miniature of General

Eugenio, of whom we have just spoken. We might be disposed to question the attribution of the small miniature which we illustrate. It certainly has no indication of that pronounced chin and heavy mouth which Velasquez has so accentuated, and which the present King of Spain is said to have so much admired in his ancestor; but it must be remarked that the miniature shows the king very much younger than the usual portraits, and certainly the upper part



FERDINAND II. DI MEDICI GRAND DUKE OF TUSCANY

Francois d'Andelot de Coligny, who made such a gallant defence of St. Quentin when it was laid siege to and ultimately captured by the Spaniards under the brilliant leadership of Philibert, Prince of Savoy. This miniature is a remarkable piece of character painting, and, like the one just previously mentioned, is painted on silver.

In Philip IV. we have a king whose face is as familiar to us as that of Henry VIII. He reigned at the culminating period of Spanish art, and must always be associated in our minds with the magnificent genius of Velasquez, but he was also painted several times by Rubens when that painter was on a diplomatic errand from Philip's aunt, Isabella Clara

of the head bears great resemblance to better known pictures. The little portrait of Philip's first wife, Elizabeth Bourbon, daughter of Henry IV. and Marie de Médicis of France, is much more easily recognised if we compare it with such a likeness as the one by Rubens at St. Petersburg. But this miniature again is evidently painted when the queen was much younger, and although prettily and delicately executed, intentionally flatters in a characteristically French manner. Both these last miniatures are painted on copper, but are quite obviously of very different schools. We see yet another manner of handling in the two miniatures, with illuminated borders, of Henry IV. and Marie de Médicis, which

Some Ancestors of Alphonso XIII.

are painted on small wooden panels, the latter being distinctly reminiscent of Hilliard's work. The identity of this portrait is unmistakable in resembling very closely the colouring and features of a painting of this queen by Francis Pourbus the younger, who was appointed portrait-painter to Her Majesty.

As history has shown, the marriage of Philip with Elizabeth of France proved to have important bearings on the Spanish succession. The fact of Carlos II., son of Philip by his second wife Anna Maria, dying without issue, resulted in the Spanish succession war, which placed Philip V. on the throne of Spain as the first of the Bourbon dynasty. Philip V. was the grandson of Louis XIV. of France and Maria Teresa, daughter of Philip IV. and Elizabeth of France. Since then the succession has been carried on in the direct line of the Bourbon family, so that Alphonso XIII. is in reality only a lineal descendant of Philip IV. through a daughter of that king. Incidentally, the Bourbon marriage had another significance in that it connected the royal house of Spain with the powerful Medici family, who at the end of the sixteenth



GUIDOBALDI—DUKE OF URBINO



ITALIAN XV. CENTURY PORTRAIT BY ANTONELLO DA MESSINA

century had become Grand Dukes of Tuscany. The reigning Duke Ferdinando II. de Medici was first cousin to Marie de Médicis, and the interesting and dignified miniature of the Duke when about four or five years old is a very fine painting, its colour and technique being exceptionally good in quality. The tunic is a rich tone of red with yellow sleeves, and the background of a neutral tint, painted on copper. Another admirable Italian miniature painted on copper, and of a slightly earlier date, is the portrait of Guidobaldi, Duke of Urbino. It is inscribed with the title "Guidus Urbaldus Princeps Urbini," on a green background, and dates towards the middle of the later half of the sixteenth century. It is of considerable interest to compare these examples of the Italian school with the work of a century earlier. Antonello da Messina, who had played an important part in introducing oil painting into Italy, was an early portrait miniaturist of this school, yet his work was undoubtedly inspired by the Van Eycks, for he had studied in the Netherlands, and it shows us the same hardness of outline and definiteness of tone. But, as we should

expect, the art of painting matured quicker in the south, and the mature treatment shows itself very plainly even in the miniatures. They are recognisable at once as being from the hands of painters used to the handling of larger themes and influenced by more pictorial qualities.

To turn now to an example which is altogether more primitive, though in reality of rather later date, we have the miniature of Elizabeth of Bohemia. This is without doubt the work of a miniaturist who still worked

in the traditional manner, and recalls to us the style of the Olivers, without any of their accuracy of drawing or delicacy of finish, though the lace work is elaborated out with much detail. It is, however, an interesting historical portrait of an unfortunate English princess, daughter of James I. When quite an infant she was the unconscious heroine of the Catesby gang, who intended seizing her and placing her on the throne of England. Her later life was no less unfortunate, for she married Frederic of Bohemia, who lost his kingdom at the battle of the Prague, and had to fly with his family as fugitives to Holland. Elizabeth eventually came to England with her nephew Charles II., and died here in 1652. It was the alliance of her daughter Sophia with Ernest Augustus, Elector of Hanover, which gave us the first of our Hanoverian kings.

The various styles of treatment illustrated by the miniatures I am able to show here seem to indicate very clearly that at the



ELIZABETH OF BOHEMIA



FRANCIS POURBUS

periods of which we have been speaking the work of the miniaturist of the Northern schools was of an altogether more primitive character than that of the Southern, and I think that it is equally clear that the professional miniaturist who always painted "in little" shows a cramped manner of handling and a stiffness of elaboration which is not characteristic of the painter who essayed this branch of portraiture as a diversion from larger work. If we look at the miniature of Francis Pourbus, by himself, who was famous

for the finish and detail

of his large paintings, we see the breadth and freedom which he also attained in his small portraits. This distinction between the two classes of miniature painters is of course much more definitely brought out when considering examples in oil than in water-colour, because the latter medium lends itself naturally to a delicacy of delineation and elaboration of detail which by themselves become hard and unfeeling when translated into the heavier medium, unless there are other redeeming qualities of paint or colour.

In the seventeenth century the difference between the professional miniaturist and the casual painter of oil miniatures is brought home to us very clearly in comparing those of the miniaturist Francis Cleyn with those by Cornelius Janssen, the former's portraits being magnificent in their precision and elaboration of the details, and the latter's equally remarkable for their quality of breadth and dexterity of handling.

Two New Portrait Miniatures by Hans Holbein By Dudley Heath

IT is an interesting reflection on the extraordinary growth of enthusiasm for the work of a master, to remember that just 100 years ago a portrait of Sir Thomas More, by Holbein, belonging to the Lansdowne collection, was sold for the modest sum of 24 gns., whilst in 1904 the miniature portrait of Mrs. Robert Pemberton, attributed to the same painter, fetched the sum of £2,750. With such an abnormal advance in the value of Holbein's works, it is not surprising that experts should be vying with one another in the discovery of unrecorded masterpieces. Several such have been brought to light of recent years: chief amongst them being the truly exquisite miniature of a youth, identified by Sir Richard Holmes, and belonging to the collection of the Queen of Holland. The inherent excellence of a genuine Holbein miniature portrait is so apparent even to the uninitiated that it is highly improbable in these days one would remain unappreciated, though it may require exceptional knowledge to identify it with confidence. But, then, even experts have been known to differ. It is worth recalling that the miniature of Mrs. Pemberton, which is now unhesitatingly attributed to Holbein, was considered by R. N. Wornum as similar in style and painting to a miniature belonging to Earl Spencer, representing Sir John Boling Hatton and his mother, signed and dated in gold letters L. 1525, and he asks, "Can this L. mean Lavinia"—referring to Lavinia Teerlinck, who it is known must have painted some remarkable miniatures, and who worked for the Royal family during four successive reigns. Wornum also considered the *Mrs. Pemberton* as finer than the famous *Lady Audley* belonging to the Royal collection, which last example, he says, "if any, may be accredited to Holbein." These opinions in the light of more recent assertions are interesting as showing what slight evidence and circumstance cause divergence of views. That Wornum was wrong is sufficiently proved to my mind by comparing the miniature in question with the one of *Katherine Howard* at Windsor. Apart from the subtlety of drawing and painting, we find in each that unique grace of composition and design, that almost identical pose of the head and shoulders, with the hands just resting, as it were, on the edge of the circle, which, with the inscription, give a medallion-like dignity to both portraits, and seem at once to proclaim the master. Such evidence as this is not always forthcoming. We may fully appreciate the consummate skill with which Holbein

was able to delineate facial character and expression, as shown by the wonderful series of pattern drawings at Windsor, yet it is by no means a simple matter to identify positively a small miniature as by the same hand, if we remember the other skilful miniaturists of the period. In the majority of cases all that can be said with certainty is that the work is, or is not, worthy of Holbein, and to do this we accept as a standard his drawings and the very few remarkable masterpieces in miniature, such as the *Katherine Howard*, *Lady Audley*, *Henry and Charles Brandon*, *Mrs. Pemberton*, and the small portrait of himself in the Montagu House collection. The example under review may fall short or vary in several particulars, yet in other characteristics there should be no room whatever for doubt. It may lack the design and composition; it may be somewhat less subtle in modelling, and more or less hard in its definition; but it will never lack that thoughtful pensiveness of expression, beauty of drawing of the features, especially to be noticed in the mouth and eyes, and the breadth of handling. Can all the miniatures that have been attributed to Holbein of recent years be successfully subjected to this test?

It is a curious circumstance that whilst every British and foreign collection has been diligently searched with the hope of yielding some further treasure by the hand of the younger Holbein, it is my privilege to be the first to refer to the two beautiful examples reproduced as our frontispiece. An even more remarkable fact is that both miniatures belong to a no less famous collection than that of the Duke of Buccleuch, and that these little gems have hitherto eluded the eyes of experts. Both portraits are of very great interest apart from the beauty of their workmanship. The one of the Earl of Abergavenny is in a perfect state of preservation. It is an unsurpassed example of masterly characterisation; the intense realism, the breadth and reserve of the handling, the thoughtful vitality of the expression, the deft drawing and modelling of the features, the peculiar mobility of the mouth, are all evidences of the master's hand. The flesh colour is very pale and high in tone, the background is of pale, pure blue, and the cap, doublet, and shirt display those peculiar painter-like qualities admired so much in Holbein's work. On the blue ground to the left is the inscription "G. Abergavenny" in gold, and the cap is ornamented with a brooch of gold set with three pendant pearls. This miniature was personally acquired by the present Duke of

Buccleuch at the sale of objects of art from Apethorpe Hall, Northamptonshire, belonging to the Earl of Westmoreland, in June, 1892. There were some excellent miniatures by S. Cooper, J. Hoskins, and other painters in the same sale, a few of which are now at Montagu House; but the present example was undoubtedly the finest in the collection. It is painted upon the back of a playing card of hearts, and there are two separate circular discs of similar cards with a metal plate used as a further protection to the back.

So much has already been written in recent numbers of *THE CONNOISSEUR* in respect to the Nevill family, to which the Earl of Abergavenny belonged, that it is hardly necessary to do more than refer the reader to the interesting articles on Eridge Castle already published. George Nevill, third Earl of Abergavenny, was a direct descendant of the famous member of that family—the Earl of Warwick, known as the King-maker. Portraits of the two Earls are at Eridge Castle, and the one of the Earl of Abergavenny is reputed to be by Holbein. In comparison with our portrait it represents the Earl somewhat younger; the face is stouter, but we see an almost identical dress with cap and brooch, differing only slightly in design. There can be no question, however, that the miniature is altogether finer in its characterisation. Our reproduction is slightly reduced.

In the little miniature of Sir Thomas More we have what appears to be a unique portrait of the Chancellor, in that it is different from and independent of other known likenesses. If compared with the larger miniature, formerly belonging to the Quicke collection, it is in many respects interestingly at variance with it; the age is greater, the expression more thoughtful, and the head and eyes less lifted than in the Quicke miniature. Otherwise we see a similar head-dress and fur coat, and the identical chain of SS with the Tudor rose pendant. The larger portrait is said to be the same in treatment as Mr. Edward Huth's life-sized portrait, dated 1527. Mr. Wornum, speaking of this last, said: "I do not suppose that there is a portrait of Sir Thomas More, by Holbein, of any other date than this of 1527. This is the portrait of the family picture; we have the same head in the same position everywhere; in the Windsor drawing, in several portraits, and in the family sketch and in the large pictures. I am acquainted with no other independent Holbein portrait of any of the More family."

This supposition is based upon the assumption that Holbein could only have painted his first English patron during his first short visit to England, between

August, 1526, and the early part of 1528. If our ascription of this new likeness is correct—and it must be admitted that in comparison with all other drawings and paintings it shows a marked advance in years and an added expression of anxiety that would well be accounted for by More's experiences at this time—then it may very plausibly be assumed that Holbein produced this miniature between the date of his return to England in 1522, after Sir Thomas More had resigned the Chancellorship, and 1534, when he was imprisoned in the Tower.

Another noteworthy point about the original of this miniature is that it is painted in oil on a gesso ground, upon what appears to be a silver plaque. It is unfortunate that the dress has been retouched, owing to the ground having been damaged slightly. The face, however, is wonderfully preserved, and though naturally lower in tone than a water-colour, conveys to us that vivid realism, yet reserve of expression, that sensitive modulation of the tones and contours, that insistent yet flexible drawing of the features, which constitute the sign manual of the great portrait painter.

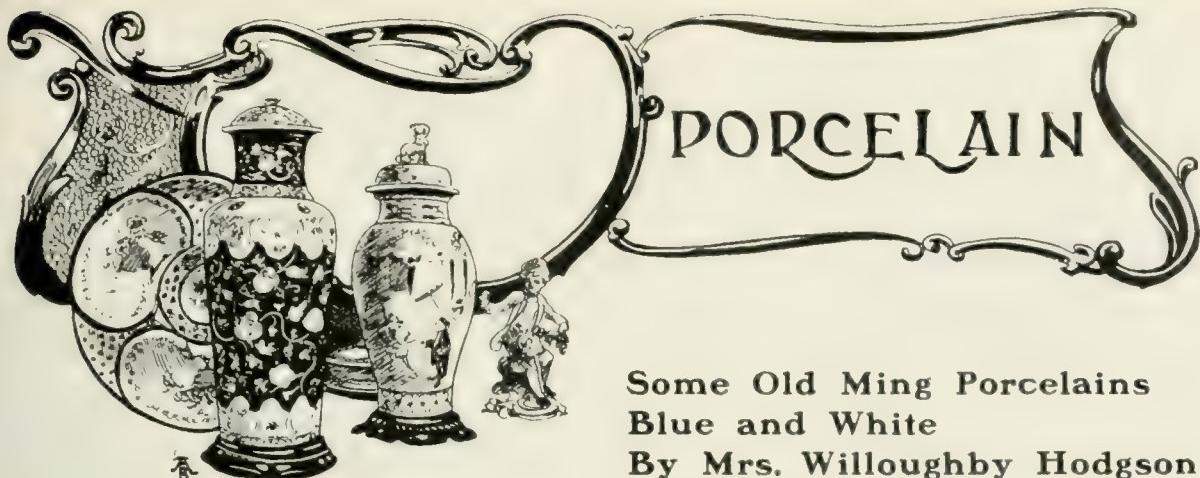
The serious student, in reviewing the work of Holbein, cannot ignore the existence of a number of really excellent little portraits of a Holbeinesque character, which are to be found in nearly every collection of any distinction. Many of these can be identified as replicas or copies, and others are original work by miniaturists, whose art is pregnant with the same feeling, the same technical manner as that of the famous German. We have only to recall the miniatures of Henry VIII. at Windsor and at Montagu House, without mentioning others, to realise that work of such excellence by unknown painters is a continual, if silent, menace to all doubtfully ascribed Holbeins. Until, however, we have unearthed reliable evidence that will throw light upon such unidentified works or may be the means of accrediting painters like Guillim Stretes and Lavinia Teerlinck with their rightful share in them, we are justified in accepting a standard of excellence in attributing a miniature and giving judgment accordingly. The subjects of this article are certainly not copies or replicas, but unique and original works, which in their splendid force and refinement of technical achievement cannot be denied their claim. To do so would be to discredit other attributions made with greater confidence on what appears to be far less convincing evidence. I have to acknowledge the kindness of His Grace the Duke of Buccleuch in permitting me the use of these miniatures for the purpose of reproduction, and for his help and information in respect to them.



VASE WITH DARK BLUE BACKGROUND, DECORATED IN RAISED
AND SUNK DESIGNS IN TURQUOISE, YELLOW AND WHITE

EARLY MING

HEIGHT 14 INCHES



PORCELAIN

**Some Old Ming Porcelains
Blue and White
By Mrs. Willoughby Hodgson**

OF all Ming porcelains there is to my thinking none more beautiful or interesting than the blue and white. This was *par excellence* the blue and white period. There are, however, collectors for whom this kind of porcelain began and ended in the reign of K'ang-hsi, and there is no doubt that during this reign the finest body and most beautiful shades were used. It is equally certain that later periods have produced nothing so fine, but the charm and fascination of the Ming blue and white is not there.

The perfect body, careful potting, and brilliant colour of the K'ang-hsi period, the equally fine body, delicate colouring, and elaborate decoration of the egg-shell *famille rose* of the Yung-chen and Ch'i'en-lung periods become almost monotonous in their perfections; and it is, perhaps, the absence of these, the infinite variety and the poetic individuality which the old Ming potter has managed to bestow upon his work, that gives it such a charm.

The earliest body was,

no doubt, thick and heavy, and often drawn out of shape in firing, the blue varying in shade from a blackish grey to a brilliant cobalt, but body and decoration blended perfectly because the tints of the body were almost as numerous as those of the blue. During the reign of the Emperor Wan-li, we find a very vitreous porcelain of almost egg-shell thickness, the blue colour blending with the body in such a way as to suggest what might be termed a blue atmosphere to the scenes depicted.

The Chinese called their blue and white porcelain *Ching hua pai ti*, meaning "blue flowers, white ground." It is probable that to the influence of the Mongol Khans who reigned in China and Persia belongs the credit of having introduced the use of cobalt blue into China for the decoration of porcelain, for it is quite certain that the early Persian ware and Chinese blue and white porcelain of the Ming dynasty bear a striking resemblance to one another. It is, however, very difficult to assign any date to



NO. I.—BLUE AND WHITE WINE EWER OF THE MING DYNASTY MOUNTED IN ELIZABETHAN SILVER GILT HEIGHT, 10 INCHES FROM THE VICTORIA AND ALBERT MUSEUM

its beginnings, and date marks must not be looked upon as a guide in this matter; indeed, they rather tend to suggest that pieces bearing very early marks belong to either the eighteenth century, or to even modern times. Striking proof of this will sometimes be found. We have, for instance, the authority of the Chinese themselves for the statement that during the reign of Hsuan-te the blue was fine and brilliant, but that during the Cheng-hua period it had declined, and was dull and slatey; yet even in our museums we may find beautiful specimens of fine colouring bearing the Cheng-hua mark.

The older pieces of blue and white porcelain imported into Europe during the sixteenth century show certain distinguishing features. They are often thick and heavy, the surface is pitted and irregular. The glaze is iridescent, and does not reflect the light to the same extent as that employed in later times. Vases will generally be found to have been moulded in two pieces, and the marks of the lines of juncture are distinctly visible. The design is often inaccurate and hasty, but is usually characterised by a freedom and freshness which is very charming.

The earliest cobalt blue which we hear about was known as "Mohammedan blue," and was said to have been brought to China by Arab travellers. It has



NO. II.—BLUE AND WHITE PORCELAIN BOTTLE OF THE WAN-LI PERIOD MOUNTED IN SILVER GILT HEIGHT, 12 INCHES FROM THE PIERPONT MORGAN COLLECTION

been variously described as being a "deep blue," a "rich blue," or "brilliant in colour"; but Dr. Bushell, the greatest of all authorities upon Chinese porcelain, speaks of it as "a pale grey blue of pure tint." Whether any specimens of porcelain decorated with "Mohammedan" blue exist in this country I cannot say, but I believe to this day the Chinese collector places the greatest value upon blue and white of a pale grey shade.

During the reigns of Lung Ch'ing and Wan-li very large quantities of blue and white porcelain were manufactured, so much so indeed, as to lead to a remonstrance by the censors at the extravagance of the Imperial orders. This is hardly to be wondered at, considering that 105,770 pairs of things were ordered for the palace by the Emperor Lung Ch'ing in one year. This prodigal production is perhaps one reason why we may still pick up and make a collection of blue and white porcelain manufactured between the years 1566 and 1619. During this time the blue was generally pure and bright of sapphire hue, but a grey shade was also used. The outlines were drawn in with a fine brush in a darker tint verging upon black, whilst designs were washed in between these lines, which they frequently overran.

Some Old Ming Porcelains



NO. III.—BLUE AND WHITE PORCELAIN BOWL, DECORATED WITH PHOENIXES AND CONVENTIONAL FLOWERS, AND MOUNTED IN SIXTEENTH CENTURY SILVER GILT 5 X 9 INCHES FROM THE PIERPONT MORGAN COLLECTION

I have said before that some of the Ming blue and white porcelain was almost egg-shell in texture; this is especially to be noticed during the Wan-li period. Egg-shell porcelain had been invented during the reign of the Emperor Yung-lo, 1403-24, and these pieces are no doubt copies of this earlier ware. They have certain characteristics by which they may be known. Large round saucer-shaped dishes, small dishes of similar shape, bowls and cups will be found to be moulded into compartments or panels, which are outlined in blue. The body being thin, these mouldings form corresponding hollows on the inside of the piece. The edges of cups and bowls are often flanged, and coarse sand will be found adhering to the glaze round the ring at the bottom.

The Chinese themselves had a great veneration for this porcelain, and when first it was suggested that to the underglaze blue should be

added a decoration in enamels overglaze, a strong protest was raised. Designs were copied from pictures by famous artists, and ancient brocade patterns were used as borders. I think, however, that it is those pieces which evidence an immediate contact with nature which are the most charming. These are generally treated with a freedom in drawing and a knowledge and love of nature which is most refreshing. Birds upon rocks surrounded by reeds, grasses, and water plants, or perched upon branches of trees, will be found in the centre of plates or at the bottom of cups and bowls. Round these in the embossed panels will be seen fruit of various kinds, including the sacred peach, some symbol or sacred device, or some flower design, the whole connected by a pattern in lines. The grasshopper and butterfly also are much in evidence in a scheme of flower and foliage decoration.



NO. IV. SQUARE SHAPED VASE OF BLUE AND WHITE MING PORCELAIN CHIA CHING PERIOD HEIGHT, 6½ INCHES

Upon vases and large bowls the dragon Li (of the sea) and Lung (of the sky) will be found, the former surrounded with shells, sea-weed, and aquatic plants, and the latter depicted as chasing a pearl through cloud forms. He may also be seen in company with others playing with a brocaded ball, or as in the illustration No. iv. surrounded by conventional flowers and foliage.

Dragon bowls for the use of the palace and for the temple are often mentioned in ancient accounts of Chinese porcelain written by native historians, and, no doubt, the great majority of these were in blue and white.

I think we of the West find it difficult to realise the extreme veneration with which the ancient Chinese regarded their art. In the *Memoirs from the Partition for Sunning Books*, which has been translated by Dr. Bushell, we have striking testimony of this. The book was written towards the end of the Ming dynasty, and the writer says: "On the days of the new moon and of full moon, I often went while at the capital to the fair at the Buddhist Temple, Ti 'u ên ssü, where rich men thronged to look at the old porcelain bowls exhibited there. Plain white cups of Yung-lo porcelain were several taels of silver each, those with the marks of Hs'tian-te or Cheng-hua twice as much and more up to tiny cups decorated with fighting cocks, which could not be bought for less than a hundred taels of purest silver: pottery being valued more highly than precious jade."

An early form of decoration met with upon blue and white porcelain is known as the "ogres'" faces or the "ogres'" eyes. These are dreadful-looking faces with long narrow eyes, which are generally surrounded by conventional designs, the pattern being

copied from old sacrificial bronzes. The Fêng-huang or Phoenix, with outstretched wings and flowing tail, is also often seen, and the tail always appears in fine strands, which represent the five cardinal virtues.

The oldest piece of blue and white porcelain in this country of which we have any knowledge is the melon-shaped wine jug in the Victoria and Albert Museum. This is octagonal in form, with elongated panels divided by raised ribs.

In each panel is the figure of a boy, above which and upon the spout are cloud forms roughly pencilled. There are flowers upon the neck and the faint suggestion of a landscape; below are alternate flowers and symbols. This jug is mounted in finely embossed silver-gilt of the Elizabethan period with the hall mark of the year 1585, the mark upon the wine jug being *Ta Ming Ch'eng-hua nien shik*—“Made in the reign of Ch'eng-hua of the great Ming,” 1465-87.

In the Pierpont Morgan collection, now on loan at the Victoria and Albert Museum, are the two other pieces of blue and white mounted on silver-gilt here illustrated. These belonged to the Cecil family since the time of Queen Elizabeth, and came from Burghley House. The wine pot is painted in a soft shade of cobalt blue with flowers and birds, and the



No. V. BOWL AND COVER OF BLUE AND WHITE PORCELAIN WITH MOULDED PANELS MOUNTED AT THE FOOT IN METAL GILT. WAN-LI, 1573-1619. HEIGHT, 7½ INCHES

bowl has the imperial phoenixes and conventional flowers pencilled in dark blue outline and filled in with a brighter shade. To collectors and lovers of old silver these pieces are of great interest, the workmanship and design of the mountings being particularly fine examples of the silversmith's art. I think the fact of these pieces being so mounted affords striking testimony of the value set upon porcelain at that time. It is hardly necessary to say that it was the beauty of this old Chinese blue and white which fired the ambition of the European potter, and

Some Old Ming Porcelains

which supplied the designs first used; but it is the Dutch alone who have made anything which might mislead the amateur. Some of those fine old Delft jars, dishes, and bowls are such exact copies of the originals that it is only the fact that they are of earthenware and not of porcelain which betrays their origin.

Large blue and white vases of the Ming dynasty were often square in shape, and still more often a square neck will be found upon a vase of some other shape. In No. iv. we have one of these square-shaped vases of the Chia'ching period (1522-66) decorated with a conventional flower and leaf design and with five-clawed imperial dragons. Round the neck is the key pattern and upon the shoulders the Joee head design. The shade of blue here employed is one not often met with; it has a distinctly violet hue, and is very brilliant and pure.

The covered bowl is a specimen of the Wan-li period of fine vitreous porcelain with brilliant glaze. It has moulded panels outlined with lines and fillets, the moulding forming also panels on the inside, in the centre of which is a bird upon a rock surrounded by groups of fruit and flowers in panels. On the outside both the bowl and cover are painted with panels containing birds, butterflies, grasshoppers, flowers and

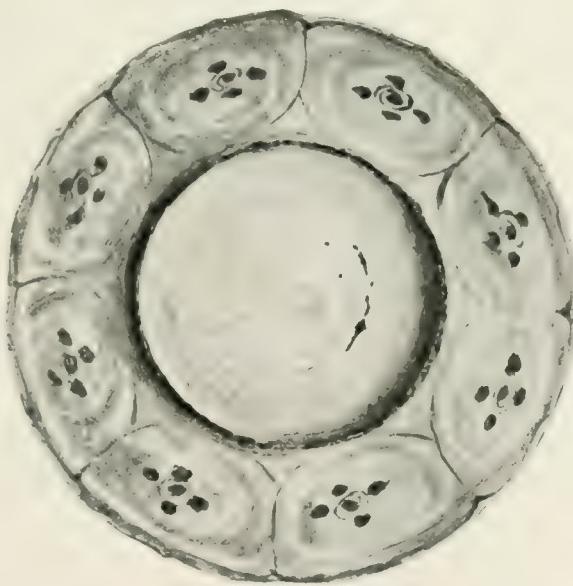
foliage. This piece illustrates the variety introduced into blue and white porcelain by the Chinese potter, for whilst the insects, birds, and flowers are painted in blue upon white, there are two panels of conventional design of white upon blue, and round the top of the cover another conventional pattern is carried out in blue upon blue. The colour used upon this piece varies from the almost black shade used for outline to a brilliant and very pleasing sapphire. The bowl is mounted in metal gilt.

The saucer-shaped plate Nos. vi. and vii. is a very typical piece of Wan-li porcelain, and shows the flanged edge, the bird so often seen in the centre of plates and cups, and the moulded outlined compartments with their fruit and flower designs. The back of this plate is also illustrated in order to show the radiations which are so characteristic of Ming porcelain, and the coarse sand which is almost always found on the base.

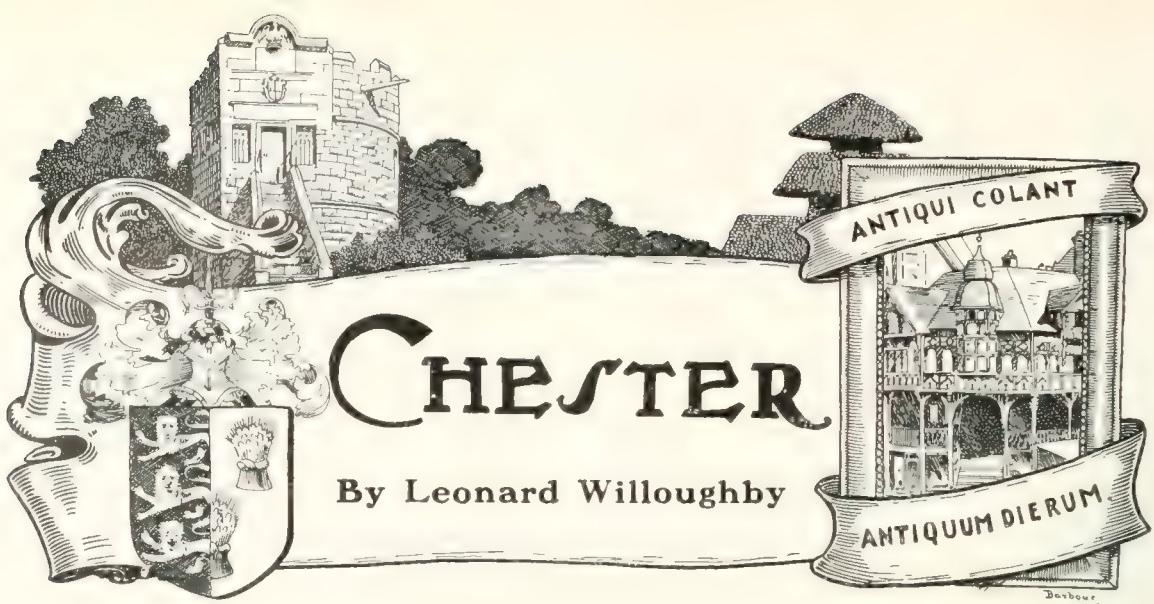
In our coloured illustration we have a fine vase of early Ming porcelain. The design is raised and sunk, the colours being turquoise blue, a greyish yellow, and white, upon a ground of deep aubergine. At the foot are alternate panels of Joee heads, and round the neck are cloud forms. The cover is of finely pierced ancient bronze surmounted by a carved jade figure.



NO. VI. - BLUE AND WHITE SAUCER SHAPED PLATE
OF THE WAN-LI PERIOD, WITH MOULDED PANELS
AND FLANGED EDGE



NO. VII. - BACK OF BLUE AND WHITE SAUCER SHAPED
DISH SHOWING RADIATIONS AND MOULDED
PANELS



THOUGH it is possible that some historians may not be quite in accord concerning all the details relating to Chester's remote history, nevertheless there are points upon which they are cordially agreed. And this with excellent reason. One thing, however, is certain—that Chester was a place of importance as far back as the first century. With a history extending back to the year A.D. 61, it is obviously impossible to touch upon even the fringe of it here. Neither, happily, is it at all necessary to do so, for it has already been fully set forth by many writers in the past.

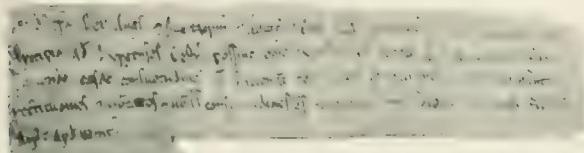
On the accession of William I., Gherbod, a Fleming, was appointed Earl of Chester, but being imprisoned in Flanders, the earldom was conferred upon Hugh Lupus, a nephew of William, who was invested with regal authority over both city and county. In 1237 Henry III. took the earldom and annexed it to the Crown, conferring it upon his eldest son, Edward I. Since then, the earldom has nearly always been conferred on the heir-apparent to the crown, and to-day the Prince of Wales holds amongst his

other titles that of Earl of Chester. But all this ground has been so well covered by historians, that I fancy it would be impossible to unearth any information which is not already in print. If the city of Chester had nothing else but its quaint buildings, its ancient walls, beautiful cathedral, and

"crooked" Dee to recommend it, these alone would prove sufficient in themselves to make it a place of more than ordinary interest. For picturesqueness, its streets, with the delightful rows and half-timbered houses, would be hard to equal anywhere, for they are practically unique. Its walls, which contain the older portion of the city, are such as no other town can boast of, for it is the only one which is encircled by a perfect wall. The massive cathedral, towering in its very midst, compares exceedingly well with others—older and larger—in the kingdom, both in beauty of design externally, and richness in its woodwork in the choir within. To-day all this is open to inspection, for in roaming about one is in the very midst of the old half-timbered houses, once the homes of distinguished people long since gone; one



CHARTER, TIME OF HENRY OF RANDLE,
FIRST EARL OF CHESTER



CHARTER OF HENRY II.

Charles with his staff watched with dismay the retreat of his army from Rowton Moor, some three miles distant. The churches also within the city are full to overflowing with interest and history; in fact, Chester altogether teems with it to a surprising extent. And all this has been, as I stated, written and re-written, for its story fills a big chapter in the history of England. To-day the shops are exceptionally good, for Chester is a large residential city rather than a great commercial or manufacturing centre. It is true there are some manufactures here, such as flour mills, engineering and waggon works, lead and shot mills, tobacco factories, and not least of all the King's bride-cake makers, but these places of business in no way disfigure the city. There are no battalions of hideous tall chimneys disfiguring the skyline, whose inky smoke would naturally blacken and discolour everything and ruin the appearance of those charming half-timbered buildings which are Chester's feature.

One of the staple trades of the city in the past was glove-making, and in connection with this, the commencement and termination of the two great fairs was signalled by the hanging out and taking down of a wooden glove on the south side of St. Peter's Church at the High Cross. While this

can traverse the wonderful walls the entire distance round—nearly two miles in circumference—from which can be viewed either the city or yet the range of Welsh hills and surrounding beautiful country. It was from here, on a small tower on the walls—the Phoenix tower—that King

was exhibited it was open to strangers and non-freemen to sell their goods within the city. During its continuance an immense influx of country people from North Wales and the county resorted to Chester, which was then a sort of local metropolis. This practice fell into desuetude as the conditions of trade altered, though the right existed for over 700 years. The Castle, which overlooks the river, has always been a place of importance, and it is said that the last hopes of the English disappeared when the Conqueror arrived at Chester—in a snow-storm. In its hall the Barons of Cheshire held their Parliament, while from time to time it has also been the temporary home of English kings. It was here that Richard II., the last of the Plantagenets, was lodged when on his way to London to divest himself of his regalia and surrender his crown. It is now the dépôt of the Cheshire Regiment, and the meetings of the County Council are held here, as are also other public gatherings.

It contains also two handsome Assize Courts.

Chester, therefore, being a residential city more than anything else, is to a great extent dependent on itself and its markets. Clean, well-cared for, and well governed with its population of 41,000, with also an excellent bill of health, good air, and situated on the most beautiful of rivers, it is not to be wondered at that so many turn their footsteps here from busy cities and perchance make it their home in their de-

clining years. In speaking of the river Dee, I am compelled to write with enthusiasm, and I cannot help referring to a letter written to the then mayor by King Edward VII. the day after his visit from Eaton to Chester, on which occasion he travelled down the river. Both the city and the river banks were illuminated in the most marvellous manner, so much so, in fact, that the King—then Prince of Wales—was much

17TH CENTURY SILVER
COPY OF LOST 14TH CENTURY SEAL

MAYOR'S SEAL

affected by the sight. The letter runs as follows :

" June 21st, 1893.

" . . . The beauty and magnificence of the illuminations last night, His Royal Highness desires me to say he has never seen equalled in Europe. The loyal demonstration which invariably was shown by the crowds of people who lined the streets when His Royal Highness drove through your city, so renowned for its beauty and antiquity, and especially last night by the masses who thronged the river side, was most gratifying to His Royal Highness, and will never be forgotten by him."

This, indeed, speaks highly of Chester's loyalty and excellent good taste, and is just as it should be in this Royal City.

Chester Cathedral is a subject upon which I should like—were space available—to say a good deal, for it has a strange history full of interest. It is interesting to the connoisseur in architecture from the fact that it possesses so many styles of architecture, viz., Norman in the remains of the building designed by St. Anselm, and Early English in the beautiful Lady Chapel and Chapter House, the various styles of Decorated architecture in the Nave and Choir, as also the Perpendicular in the same portions of the building and in the South Transept. It also possesses some remains of Jacobean work. One great glory of the Cathedral is the beauty of the stall work of the Choir, and this is almost identical with that of Lincoln, and about the same date. But all this can be seen and admired, as can also the misereres in the stalls, which are so beautifully carved. These and the bench ends of the Dean's and Vice-Dean's seats are exceptionally fine.

There is probably no kind of domestic architecture which appeals more strongly to one's ideal of the picturesque than old half-timbered houses, with their sharply pointed gables and dormers, and highly-carved and



MAYOR'S JEWEL



MAYOR'S GOLD CHAIN AND BADGE

ornamented eaves. The old black timbers of such quaint design, stand out in strong relief against the white plaster, while the casement windows, with their fascinating lattices, take one back in imagination to Tudor days. In Chester each street has these old houses; some are together in clusters, while others stand out singly, and some jut out even ten or a dozen feet over the pavement, and are supported only by unsafe-looking old timber uprights. But the old world touch they give the city is unquestionably delightful. I do not think there is a single street whose line of houses is not irregular in shape and form. There is no monotonous straight line of plain, flat, uninteresting buildings—such as we see in so many towns, and which give a dismal and dreary appearance—and this is one of the great charms of Chester. I do not say that every house here is beautiful in design; yet, standing as they do in delightful irregularity, all heights and shapes, the plain houses lose their plainness in the whole effect caused by the presence of so many really beautiful buildings. But if the frontages are attractive, how much more so are the extraordinary rows which run through street after street? These consist of pavements which are directly over the ground-floor shops. In fact they run, where the apartment-letting lady would describe them as, the "first floor front." These rooms, in imagination, have been removed, and the outer walls are supported by columns or piers, and thus these rows are completely sheltered, and form a sort of arcade. The shops in these rows are nearly all on the inside, and the effect of it all at first sight is remarkable.

Thus is space economised and shelter afforded, for here in Chester are two shops where anywhere else would only be one; for while there are shops in the rows above, there are also shops beneath on a level with the street. Naturally the rows form a sort of promenade, and also a continuous grand stand for viewing ceremonies and processions. They also lend themselves enormously to street decoration and illumination in a way with which no other city can vie. It was this which so impressed His Majesty when he passed through the streets. But as to why these rows were made, or who made them and when, historians cannot agree, and, in fact, no one knows for certain.

There is, however, a very interesting feature belonging to the city which has so far escaped general notice, at any rate outside a locally published article written by Mr. T. Stanley Ball, which appeared in a Chester journal, and that is the treasures belonging to the Corporation. These include MSS. and documents of great antiquity and interest together with the regalia and city plate, the latter, however, not being of very ancient date, for as is shown in the records, at the time of the siege in 1645, much of the original old and beautiful plate was sold or melted down by order of the loyal Corporation, to furnish money for the pressing needs of the King. The present plate therefore dates subsequent to the Commonwealth; but it is a collection of which the citizens of Chester should certainly realise the value, and feel great pride of possession. It may not be the most valuable owned by any Corporation in the kingdom, yet assuredly both in quality and quantity it takes high rank, and as such is deserving of considerable attention.

As for the documents and MSS., the collection is an extraordinarily fine one, and twice has it been saved from fire. The only wonder is it was not utterly destroyed or ruined by fire and water, and on this the Corporation are much to be congratulated. The regalia are valuable and highly interesting, especially so the sword and mace, the former being probably the finest of its kind existing. Unfortunately it is not the original one. The present one was presented by Henry VII. in 1506. A reference to this appears in the Great Charter given by this monarch, which translated runs: "And also we grant and by this our Charter . . . to the mayor and citizens and to their heirs and successors for ever, that the Mayor of the said City of Chester for the time being and his successors shall have the sword which we gave them or any other as they may please, in the absence of us and our heirs, carried before them with the point upright in the presence of

the nobles and lords of our realm of England our relations and any other persons whatsoever and wheresoever."

The origin of the sword of the Earldom of Chester and its significance are interesting. I mentioned that William I. granted the Earldom of Chester to Hugh Lupus, his nephew. The grant was accompanied by the tenure: "To hold to him and his heirs as freely by the sword as the king held the Crown of England." This gave Chester the privileges of a palatinate; in other words, the sole management of the County and Sovereignty of jurisdiction. At the time that Henry VII. granted the Charter in 1506, he emancipated the City of Chester from the rule of the Earls of Chester, giving the government of the city, the administration of justice, and the making of the laws, over to the citizens. The presentation of this city sword was therefore a token of the severance of the city from the rest of the county, and an emblem of jurisdiction within their own limits. The hilt of the sword is silver gilt, the quillons deflecting, and having rounded edges, on each side of which are a garb in relief on one side, and a lion's head with tongue projecting on the other side. The terminal of the handle is spear-shaped, and the blade has three grooves, with shields of arms. The width of the hilt is 13 inches, the length of the blade is 37 inches, and the handle covered in shagreen is 10½ inches. The sheath is covered in red velvet, ornamented with silver-gilt bands. Engraved on the band at the point are the city arms, and the name "Patt Ellames, mayor, 1781." Two of the bands are surmounted with a crown, and on one is engraved "John Thomason, mayor. Peace proclaimed May 12, 1713." The third band is surmounted with fleurs-de-lys, and the name John Minshull, 1711, while the fourth band has the fleur-de-lys and Edward Oulton, Mayor, 1687. The fifth band has the old privy seal of the mayor, which was used as the coat of arms at one period. Round the band by the hilt is engraved Charles Earl of Derby, Maior, 1668. Between the bands are medallions with names Robt. Morry, William Wilson, Treasurers, 1669.

The mace is interesting as being one of the earliest examples of the period when maces began to be elaborately ornamented. It is silver gilt, 4 feet 3½ inches in length; the staff, finely chased with spirals of roses and thistles, is divided into three portions by large knobs, the foot knob bearing the arms of Stanley, the Isle of Man and the City of Chester. The latter coat is repeated on the flat plate at the bottom. The head of the mace is surrounded by foliated figures alternating with the national badges

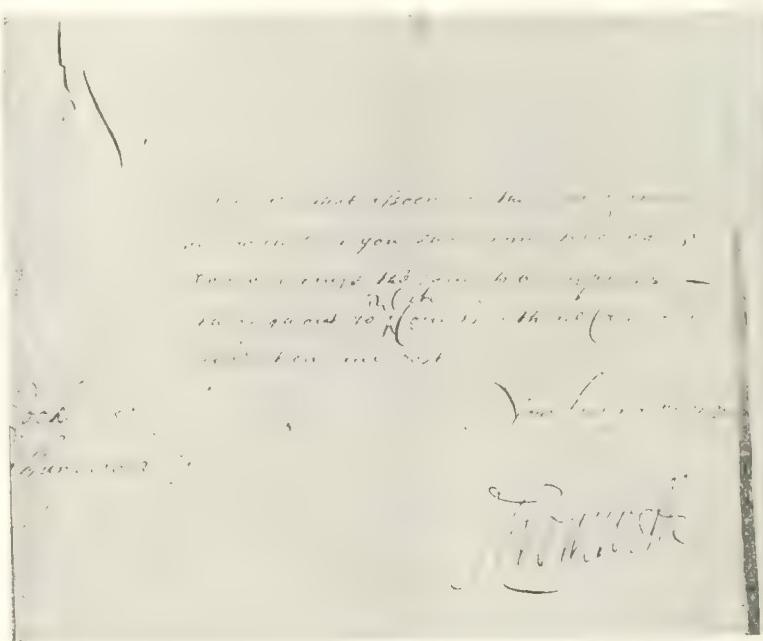
The Connoisseur

crowned, and is surmounted by a crest from which spring the arches of the crown. On the flat top of the head are the royal arms of the Stuarts, and it bears an inscription showing that it was given by Charles, eighth Earl of Derby, to the city in 1668. He was Lord of Man and the Isles, and was also Mayor of Chester in that year.

The Mayor's chain, of gold, was presented in 1851 by John Williams, Esq., then Mayor. It is formed of plain links; the badge, a circular medallion displaying the city arms, with a laurel wreath, depends from an earl's coronet. The Sheriff's chain, of silver gilt, is similar in design, and was the gift of Alderman Butt in 1869. The Mayor's Porter's staff is a silver-headed cane 6 feet 3 inches long, and was given in 1721 by Thomas Edwards, mayor. On the silver head are shown the city mace, city sword, the arms of Chester, and the ancient and superseded arms, viz., three garbs with sword. The



CROMWELL'S CHARTER, 23RD JUNE 1658



CROMWELL'S LETTER, 1653

Sheriff's Staff, presented by Thomas Bowers, Esq., in 1867, is of polished lance wood, 6 feet 8 inches long, and has a silver head bearing the city arms. On the staff appears the motto "Ad Metam" (To the goal). The Silver Oar, "a most interesting possession," measures 14 inches in length, and has the Chester hall mark, 1719. On the handle are the

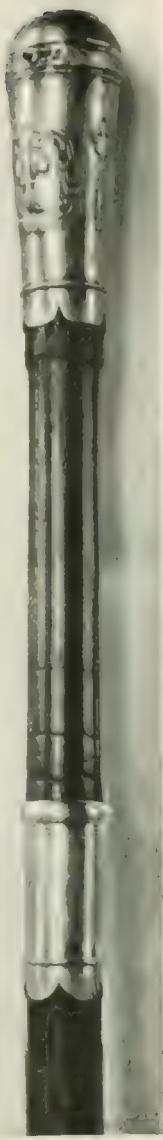
arms and crest of Whitmore impaling Vernon, and beneath it "Either for Ever." On another side are the arms of the city, with the name "Rd. Stubbs, 1752," while on the third side is "James Meakin, March 17th, 1812." This oar represents the sergeantcy of the river Dee, which was an appanage of the Grosvenor family for many generations until in a law-suit some 200 years ago the rights of the Corporation were recognised. The Dee was famed for the quality of its salmon—and still is; the fishing was very valuable, and the privileges which the owners of



THE SILVER OAR, 1750.

Sergeantcy of the Dee, by the service of clearing the river from all nets improperly placed there. He also had a moiety of all nets forfeited and of the fish therein; also a ferry boat at Eaton for which "he shall be paid by the neighbours according to their pleasure. But shall receive from every stranger, if he has a horse and is a merchant, one halfpenny, and if not a merchant, the payment to be at his option." The Mayor's Jewel is made of eighteen-carat gold, is oval in shape, and three inches in length. It bears the city arms in true colours, and is surrounded by 52 large diamonds. It was "presented to the city by Miss Brown on her brother being elected Mayor of Chester for the fourth time, November, 1890." It is exceedingly handsome, and very effective when worn.

Eaton Boat (a right of ferry across the Dee) enjoyed, not only gave them considerable power over the district, but brought in a very considerable revenue to the estate. Ralph Grosvenor, of Hulme, a younger son with a limited patrimony, was about 1446 in search of a wife. The young and wealthy heiress of John de Eton—as the name was then spelt found favour in his sight, and a marriage was contracted which enabled him to repair the fortunes of his family, and lay the foundation of its future greatness. The house that came with his wife's fortune was called Eaton Boat, the proprietor of the estate having with other privileges the Grand



THE MAYOR'S STAFF.

The Common Seal is of silver, 2½ inches in diameter, and was made in the seventeenth century in imitation of the fourteenth century one, now lost. It represents the city walls and gates, and over these is a lion passant. The Mayor's Seal, also silver, is smaller, and is copied from an older one.

Few provincial cities possess archives so extensive and so valuable as those now in the muniment room of the Town Hall. The most important as regards the past history of the city would appear to be those known by the following description: (1) the Assembly Books; (2) the Mayor's Books; (3) the Pentice Chartulary. The

Assembly Books



THE CITY MACE, 1668.

are the books containing the various "orders" passed at the assemblies or meetings of the Mayor, Aldermen, and Common Council for the transaction of municipal business. The earliest of these books commences 1539; other entries extend through the reigns of Edward VI., Mary, Elizabeth, to the end of James I. (1625). The second covers the years between 1624 and 1684, and the third 1684 and 1724. The various orders embrace different subjects, such as regulation of the sports on Shrove Tuesday—*i.e.*, football in the streets; the ordering of what head-gear should be worn by women; the encouragement of archery; and the regulation of the Whitsun mystery plays. The volume abounds in quaint details, and is well worthy of having its contents made

widely known. The second volume deals with Chester during the Civil Wars; the third from the reigns of James II. to George I. The Mayors' books contain much of interest relating to the city from 1393 to the early part of the nineteenth century. They include the names of Mayors, Sheriffs, Aldermen, and Officers, as well as names of Freemen. The Pentice Chartulary was commenced in 1576, with a view of entering copies of translations of all the charters, grants, and records relating to the city. By this means the contents of many original documents, which are now lost, have been preserved. I cannot omit to mention one of the Assembly Orders in the time of Henry Hardware, Mayor in the sixteenth century, whereby the employment of women under the age of forty-five was prohibited in alehouses and taverns. History in even a more arbitrary form appears to be about to repeat itself in this respect, in the bill now before Parliament to abolish the employment of women *of any age* in public bars. The old charters of Henry I., Henry II., and Henry VII., amongst the many others, are all most interesting; but so many are there, it is impossible for me to include them. I may say, in speaking of ancient history, that Chester in the time of Edward the Confessor had seven Mint Masters; while in the reign of William III. it was one of the six cities in which mints were erected for re-coining silver of the kingdom. In 1700 the goldsmiths of the city were incorporated into a Company—which is at present in existence

who were to elect an assayer for the purpose of assaying all wrought plate of gold or silver. To-day the Chester mark is constantly in evidence and highly esteemed.

The Town Hall, in which these treasures are securely guarded, is a very imposing-looking

building facing the west end of the Cathedral and the King's School. It is not necessary for me to describe its architectural features, either outside or internally. There are several fine rooms, notably the Council Chamber and Assembly Room, both of which are exceedingly commodious. The other principal rooms consist of the Police Court—also a fine room—the Mayor's Parlour, and two Committee Rooms. In No. 1 Committee Room are the names of every Mayor of Chester since the year 1257, painted on the panels round the room. In the Assembly Room are a sequence of paintings of the Grosvenor family, five of whom were Mayors of Chester, and who long represented the city in Parliament, the earliest of these portraits being one of Sir Thos. Grosvenor, 1695. This gentleman represented Chester in 1678; was Mayor in 1684; and died in 1700, aged 44, having married Mary Davis in 1677, the only child of Alexander Davis, of Ebury Manor. By this alliance that portion of London comprising Belgravia, Tyburnia, and Pimlico was brought into the family, hence much of the present enormous wealth of the Grosvenor family. In the Police Court are pictures of George III., Recorder Leycester, Sir Richard Levinge, and Sir William Williams, Speaker of the House of Commons.

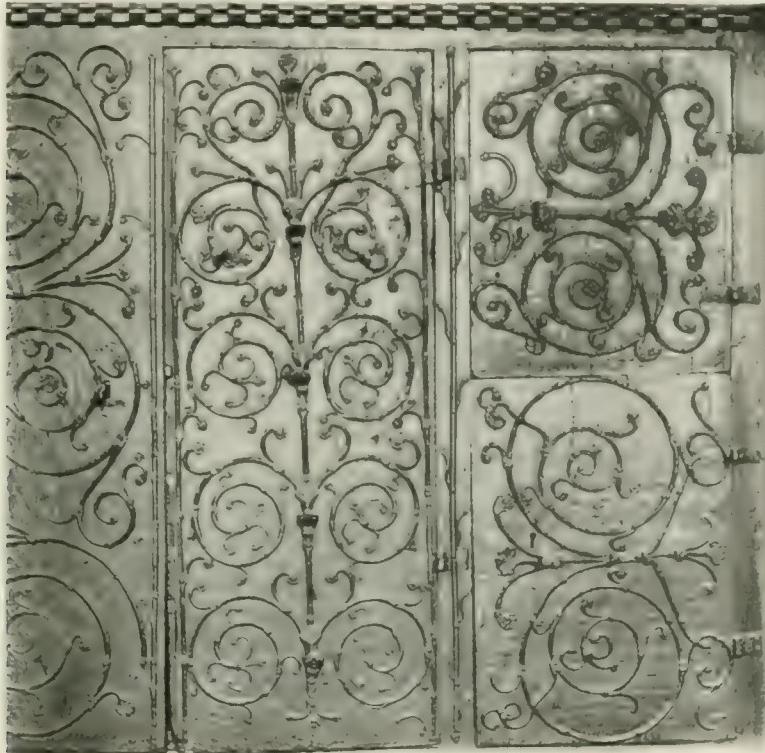
The excellent whole-length portrait of King George III. is based on Reynolds and Gainsborough portraits. The head appears to have been copied from Gainsborough's picture of the King, and the pose from Reynolds's picture, which belongs to the Royal Academy. This picture was probably painted by J. Jackson. The picture of Hugh Leycester by W. Owen is a very good example of this artist, and is the best work in the



CHIPPENDALE ARM CHAIR IN TOWN HALL

possession of the Corporation. That of Richard Levinge, M.P. and Recorder, is also a good picture. It is said of this gentleman that on the visit of James II. to the city, being at the head of the Corporation, he thus addressed His Majesty : "The Corporation is Your Majesty's creature, and

In the ante-room to the Council Chamber are a series of panel paintings of benefactors of the city, who have founded or endowed charities. These, if not particularly high works of art, are certainly quaint and effective. They were originally in the Exchange—then the Town Hall—which was burnt



OLD WROUGHT IRON ON DOORS OF CUPBOARD IN THE CANON'S VESTRY OF CATHEDRAL

depends merely on the will of its Creator, and the sole intimation of Your Majesty's pleasure shall ever have with us the force of a fundamental law." I trust His Majesty duly appreciated this grovel. In the Mayor's Parlour is an interesting old painting of Alderman Thos. Cowper, Mayor in 1641. He is depicted in Mayor's robes wearing the Carolus medal, and on the third finger a ring bearing the emblem of a death's head—the favourite Cavalier memorial of the unfortunate king. On the first sign of the Civil War, he took a particularly active part in suppressing the movement in Chester, and later, on September 27th, 1645, he stood on the leads of the Phoenix tower in company with Sir Francis Gamull and Charles Walley, the Mayor, with King Charles, and saw the Royalists defeated on Rowton Moor. Cowper afterwards accompanied the King to Denbigh in his retreat, the city holding out till the following February. This is a very interesting picture, but shows signs of deterioration.

down in 1862, but these, with the muniments and most of the portraits, were saved.

Among the notable men who have been Mayors was Randle Holme in 1643 (many of whose MSS. are in the Harleian Collection in the British Museum).

There were four notable citizens all bearing the name of Randle Holme—father, son, grandson, and great-grandson, all Herald painters. They devoted much time to the pursuit of antiquarian studies, and their literary labours on Chester and Cheshire alone amounted to 250 large volumes. The executors of the last Randle Holme, who died in 1707, made an offer of the collection of his MSS. to the Corporation, who for some reason or other declined it! Ultimately it was purchased by the Earl of Oxford, and passed into the British Museum. These were undoubtedly the most remarkable citizens of their generations the city ever had.

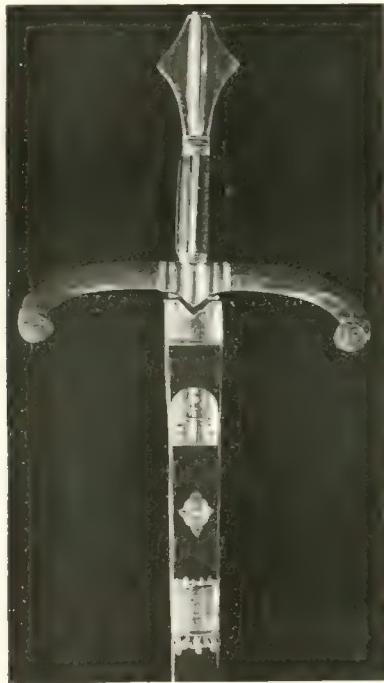
The arms of the city are in colour in the Mayor's

parlour, and these consist of "party per pale" composed of the dexter half of the coat of England, "Gules three lions passant guardant or," and the sinister half of the coat of Blundeville, Earl of Chester "azure three garbs or." The "garb" is a wheatsheaf. The crest is on a wreath or gules and azure, over a royal helmet, a sword of state erect with the point upwards. Scabbard sable, pommel and hilt or, appendant thereto a belt sable buckled or. Supporters a lion rampant or ducally gorged argent, on the sinister a wolf argent ducally gorged or.

It will, I am sure, be at once realised how much Chester has to offer of interest; in fact, I should very much doubt if many more interesting cities exist. It is unique in history, disposition, and architectural character. No town has retained so many important monuments of its original founders, or even to-day presents so many evidences of its mediæval character. Few towns in Europe can show walls as complete as Chester—once fortifications, now a promenade; while its rows stand alone. These, together with its buildings, treasures, museum—where, by-the-bye, is one of the finest natural history and

archæological collections in the kingdom — make Chester a place of intense interest, and one indeed worthy of everyone's attention. English people are, I fear, slow to appreciate the good things that are in their midst, more so, perhaps, than any other nation. But it is to be hoped that the citizens of Chester at least are alive to the value of their priceless and unique possessions. Those who know this old-world city need no reminding as to its many and varied attractions, but those who have yet to see it have an intense pleasure to look forward to, for such a city *must* appeal, not only to the antiquarian and the connoisseur, but also to the individual with even the most limited taste for history and art.

There is about this ancient city a fascination all its own. What it is in particular is indeed hard to define. Whether it is in its buildings, its streets and rows, its situation, Cathedral or surroundings, or yet the aura of history encircling it, I cannot for certain say. But only this for *sure*—that whilst the scenes of other towns may fade from memory, fair Chester once seen can never be forgotten.



CIVIC SWORD. 1500.



MISS ISABELLA HUNTER

FIRST COUSIN OF JOHN DOWNMAN ON HIS MOTHER'S SIDE
BY JOHN DOWNMAN SIGNED AND DATED 1781

In the possession of a member of the Downman Family

CHESTER CORPORATION PLATE



THE WHITLEY TANKARD. 1668.

This tankard was given by the Corporation. It has straight sides, a flared base, a plain top and a lid decorated with a lion's head. It is inscribed "The tankard which the Corporation gave to Ruth Whitley, widow of John Whitley, to her daughter Ruth Whitley, nee Hart, in 1668. She was born in 1642, died in 1712, and was buried in the church of St. Peter ad Vincula, London, on the 20th day of January 1712. The ancient residence was in a house at Chester."



THREE OF SIX GRAVY BOATS. 1750.

Each on three feet with shaped edges to sides. The handles going from the oval and wide bases over the oval. Fully marked with ancient arms of City. London mark, 1750. Maker's mark J. H. (John Harvey).



THE GROSVENOR FLAGON

This flagon, 1664, is a very good example of its class, and is decorated with the same bright tinted water-color wash and varnishes as the other tankards.

*Last year I engraved the
flagon of the Corporation
of Chester, which was made
in 1664 by John Maw.
This is a very
good example of the
work of that period,
and it is well worth
the trouble of getting
it.*

*It is
very
well
done
and
is
a
fine
example
of
the
work
of
the
time.*

The Whitley Flagon

*This flagon is
of the same
date as the
last, with
a handle, with shield finial. En-*

*graved on the
lid is the coat of arms
of the Whitley
family, next
to the shield
are the arms of the
Corporation.*

*On the lid is the coat of arms of
the Whitley family. This, next
to the shield, are the arms of the
Corporation.*

*valuable,
and is
now
in
the
possession
of
the
Whitley
family.*

*On the lid is the coat of arms of
the Whitley family. This, next
to the shield, are the arms of the
Corporation.*



THE WHITLEY FLAGON



NO. 2.
TANKARD, 1725

NO. 1.
TANKARD, 1669

NO. 3.
THE GROSVENOR TANKARD

NO. 4.
TANKARD, 1684

No. 2.—In a slender shape, with rounded lid and plain handle. Engraved on front shield with the City arms, "Thomas Bell and Esqr., Mayor 1725." Below is, "This Tankard was bought by exchange of an old Tankard ye gift of Robt. Craddock and William Wilmes 1664." Marks: maker's mark, L. S., linked in an oval shield, London, 1725. Value, £100.

No. 1.—Drum Tankard. Straight sides and flat lid, 5½ in. high. Old arms of City, with mantling and the words, "Robert Morrey Maior," above, and "Robert Morrey Maior, 1669," below. Weight, 32 ozs. to duty.

No. 3.—Drum Tankard. Engraved in front, "Edward Oulton Maior 1686," and the old arms of the City, also "The Gift of Hugh Grosvenor, Esq., Alderman to the City of Chester." Hallmarks for London, 1686, maker, L. S., with device, may be seen on a shield. Hugh Grosvenor was third son of Sir Richard Grosvenor.

No. 4.—Drum shape, 6 in. high, domed lid, thumbpiece and handle. Engraved on front shield with old City arms and the words, "William Wilson, Esq., Maior 1684." Marks: maker's mark L. S., linked in an oval shield, London, 1684. This was acquired by the Corporation in exchange for the other tankard. These tankards were originally used in the tanks according to the records of the Corporation. In a case on the shelf at the back entrance, but in the 17th and 18th centuries they were drunk in the Corporation.



THE WHITBY CUP. 1780.

The Whitby Cup was presented to the Corporation by Mr. John Whitby, of the firm of Whitby & Co., in 1780, in memory of his father, Mr. John Whitby, who had been Mayor of Chester in 1750. The cup is made of solid silver, and is mounted on a silver pedestal. It is a very fine example of early 18th-century silverwork.



SILVER SALVERS.

Two circular silver salvers, made by Mr. John Whitby, of the firm of Whitby & Co., in 1780, in memory of his father, Mr. John Whitby, who had been Mayor of Chester in 1750. They bear the name of "Hugh Starkey, Esqr., Mayor 1701." The salvers are engraved shields containing the old arms of the City. They bear the name of "Hugh Starkey, Esqr., Mayor 1701." The salvers are engraved shields containing the old arms of the City. They bear the name of "Hugh Starkey, Esqr., Mayor 1701." The salvers are engraved shields containing the old arms of the City. They bear the name of "Hugh Starkey, Esqr., Mayor 1701."



No. I.
SOUPI LADLE, 1713.

No. 2. No. 3.
BENNETT SOUP LADLE 1701 SUP LADLE 1722

...and the
inner side of the
chain, in its location
and extent, I am
and Partington, Esq., Mayor
1754, "It is on
the inner side of the
chain, so called, to be
seen a knot or bar with
a thick knob in the centre,
on which was inscribed
1753. It was prob-
ably made to pass the
tides into the mo-
tions of the Earth from
the year 1753 to 1754."
In 1754, it is said
that the *old* chain
shall be melted down, and
a new one made, to
be used in the
City's tumbrels." Doubt-
less, when this was
made, a knot at the
chain and stopper at
the end of the
bar, were left in
it. In 1754, May's
mark R. L.



CHY TOBACCO BOX, 1704

1 (1)

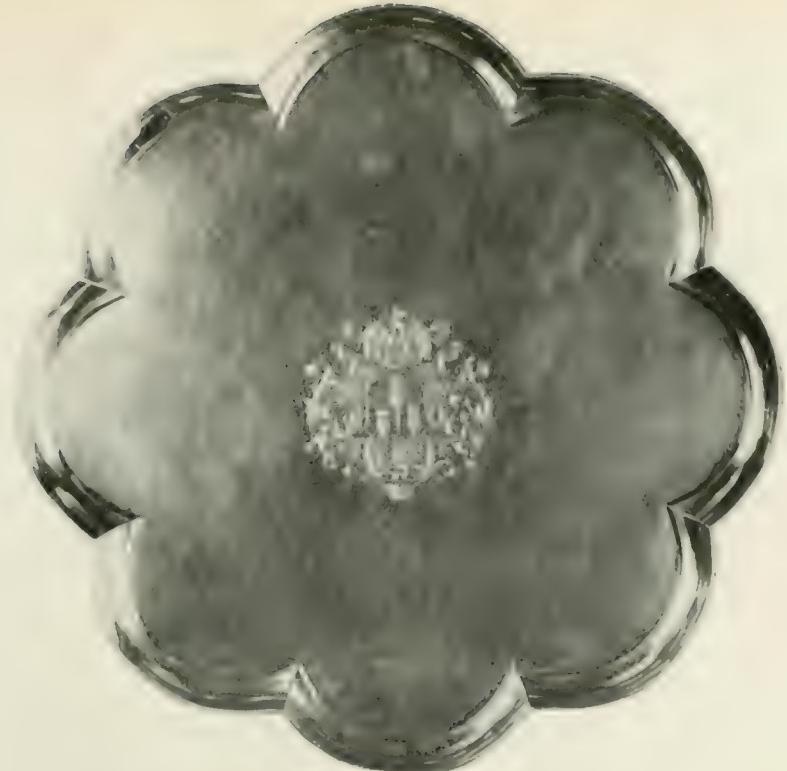
No. 1. — *On the effect of
various substances on the
growth of the plant, and
the influence of the same upon
the resistance of the plant to
the action of the disease, the compo-
sition and control of it.*

1920-21
1921-22
1922-23

N. 2. *C. s. v.*
A small, slender, pale green
herb, with a few narrow
leaves, and a few small
yellow flowers, which
are succeeded by a
cluster of small, round,
yellowish, fleshy fruits.
Alderman

No. 3.—Of silver, $8\frac{1}{2}$ in. long, in
the form of a small boat, with
four oars, 1722.
Hall-marks, Chester, 1722.
M. & R. C. D. R. R.

...
shape.



LARGE SALVER, 1720



THREE SUGAR CASTERS, 1710

Acquired by exchange in the year 1720. On each lid are plates containing the arms of the city of London, "Lima et regis fidei," May 1720. (The marks of the year 1719, and a mark N. D. on one lid, are false.)
Two smaller casters of the same date, but of a different form, are in the same collection.
One of the smaller ones was a present made in 1719, and the other in 1720.



CANDLABRA 182

THE CANDLESTICKS AND CANDLABRA IN THE PICTURE ON PAGE 181 ARE OF THE SAME DESIGN AS THE ONE SHOWN HERE. THEY WERE MADE BY R. N. CO., LTD., LTD., 182, NEW BOND STREET, LONDON, ENGLAND.



English Costume

Part VIII.

By Dion Clayton Calthrop

WOMEN IN THE TIME OF ELIZABETH.

Now this is the reign of the ruff and the monstrous hoop and the wired hair. As a companion to her lord, who came from the hands of his barber with his hair after the Italian manner, short and round and curled in front and frizzed, or like a Spaniard, long hair at his ears curled at the two ends, or with a French love-lock dangling down his shoulders, she—his lady—sits under the hands of her maid, and tries various attires of false *hair*, principally of a yellow colour. Every now and again she consults the looking-glass hanging on her girdle; sometimes she dresses her hair with chains of gold, from which jewels or gold-work tassels hang; sometimes she, too, allows a love-lock to rest upon her shoulder, or fall negligently on her ruff.

Even the country girl eagerly waits for news of the town fashions, and follows them as best she may.

In the early part of the reign the simple costume of the previous reign was still worn, and even the court ladies were quietly, though richly, dressed.

In the first two years the ruff remained a fairly small size, and was made of holland, which remained stiff, and held the folds well; but later, there entered several Dutch ladies, headed by Mistress Dingham

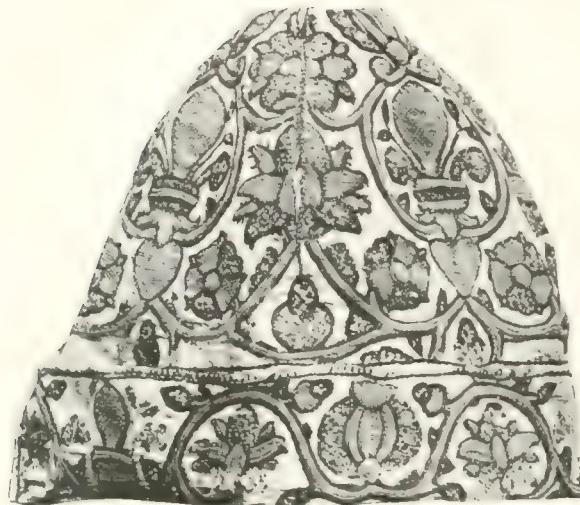
Vander Plasse, of Flanders, in 1564, who taught her pupils the art of starching cambric, and the art of folding, cutting, and pinching ruffs, at five pounds a head, and the art of making starch, at the price of one pound.

First, the lady put on her underproper of wire and holland, and then she would place with a great nicety her ruff of lace, or linen, or cambric. One must understand that the ruff may be great or small, that only the very fashionable wore such a ruff as required an underproper, and that the starched circular ruff would stand by itself without the other appliance.

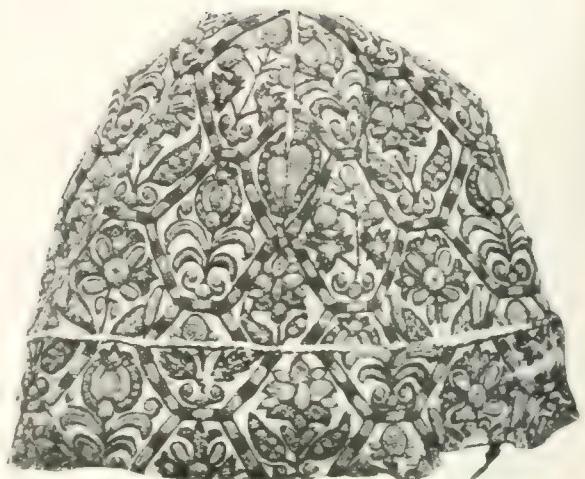
Before the advent of the heavily-jewelled and embroidered stomacher, and the enormous spread of skirt, the dress was a modification of that worn by the ladies in the time of Henry VIII. First, a gown cut square across the bosom and low over the shoulders, full sleeves ending in bands of cambric over the hands (these sleeves slit to show puffs of cambric from the elbow to the wrist), the skirt full and long, but without any train; the whole fitted well to the figure as far as the waist, and very stiff in front. Over this a second gown, generally of plain material, split above in a V-shape, split below at the waist, and cut away to show the under-gown. The sleeves of this gown



LADY'S GOWN (1558-1605)



LINEN CAP



LINEN CAP .

were wide, and were turned back or cut away just by the elbow. Both gowns were laced up the back. This second gown had, as a rule, a high, standing collar, which was lined with some rich silk or with lace.

This shape gave way to a more exaggerated form, and finally to many varieties of exaggeration. The lady might wear a jerkin like in shape to a man's, except that often it was cut square and low over the bosom, and was not stuffed quite so much in front; every variety of rich material was used for this jerkin, and the sleeves were as varied as were the man's, split and tied with ribbons. False sleeves attached at the shoulders, and left to hang loose, puffed, slashed all over, with or without bands of cambric or lace at the wrists; these bands sometimes were frills, sometimes stiffened and turned back. No person except royalty might wear crimson except in undergarments, and the middle class were not allowed to wear velvet except for sleeves.

This jerkin was sometimes worn buttoned up, like a man's, to the neck, and when the hoops came into fashion and were worn high up near the waist, the

basque or flounce at the bottom of the jerkin was made long, and pleated full to the top of the hooped petticoat.

The plainer fashion of this was a gown buttoned high—up to the ruff—and opened from the waist to the feet to show a full petticoat of rich material; this was the general wear of the more sober-minded.

Sometimes a cape was worn over the head and shoulders, not a shaped cape, but a plain, oblong piece of stuff. The ladies sometimes wore the shaped cape, with the high collar that the men wore. The French hood with a short liripe was worn by country ladies; this covered the hair, showing nothing but a neat parting in front.

The openwork lace bonnet, of the shape so well known by the portraits of Queen Mary of Scotland, is not possible to exactly describe in writing; one variety of it may be seen in the line drawing given. It is made of cambric and cut lace sewn on to wires bent into the shape required.

In such a time of extravagance in fashion the additions one may make to any form of dress in the way of ribbons, bows, sewn pearls, cuts, slashes, and puffs are without number, and



LADY'S TUNIC

English Costume

I can only give the structure on which such ornamental fripperies can be placed. The hair, for example, can be dressed with pearls, rings of gold, strings of pearls, feathers, or glass ornaments. Men and women wore monstrous earrings, but curiously enough this fashion was more common to men than women. Hats were interchangeable, more especially the trim hat with a feather, in shape like those worn by the Yeomen of the Guard, but smaller.

The shoulder pinions of the jerkins were puffed, slashed, and be-ribboned in every way. The wing sleeves, open from the shoulder all the way down, were so long sometimes as to reach the ground, and were left hanging in front, or thrown back over the shoulders, the better to display the rich undersleeve.

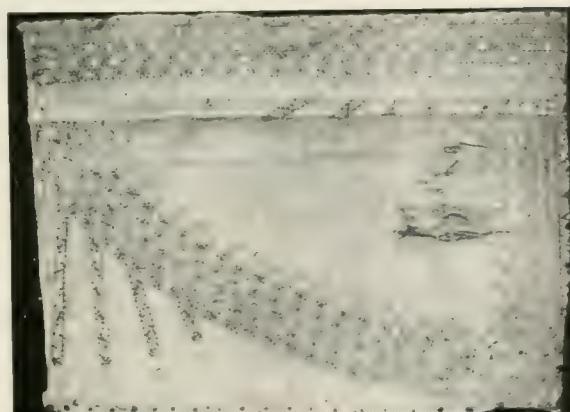
The ladies' shoes were cork-soled, high-heeled, and round-toed. The girdles were of every stuff, from gold cord, curiously knotted, to twisted silk; from these hung looking-glasses, and in them were stuck the embroidered and scented gloves.



PAIR OF LEATHER GLOVES



SATIN PANEL (RED AND GOLD)



PORTION OF DRESS

Ladies went masked about the streets and in the theatres, or if they wished to be unconventional, they sat in the playing booths unmasked, their painted faces exposed to the public gaze.

The shoes with the high cork soles, to which I have just alluded, were in common use all over Europe, and were of all heights from two inches to seven or eight and they were called *chopines*. They were not such a foolish custom as might appear, for they protected the wearer from the appalling filth of the streets. The tall chopines that Hamlet mentions were really very high-soled slippers, into which the richly-embroidered shoes were placed to protect them when the ladies walked abroad. The shoes were made of leather and velvet stitched with silk, embroidered with gold, or stamped with patterns, slashed sometimes, and sometimes laced with coloured silk laces.

Some ladies wore bombazines, or a silk and cotton stuff made at Norwich, and bone lace made at Honiton, both at that time the newest of English



goods, although before made in Flanders; and they imported Italian lace and Venetian shoes, stuffed their stomachers with bombast, and wore a frontlet on their French hoods, called a *bongrace*, to keep their faces from sunburn.

Cambric they brought from Cambrai in France, and calico from Calicut in India—the world was hunted high and low for spoil to deck these gorgeous, stiff, buckrammed people, so that under all this load of universal goods one might hardly hope to find more than a clothes prop; in fact, one might more easily imagine the overdressed figure to be a marvellous marionette than a decent Englishwoman.

Falstaff will not wear coarse dowlas shirts, dandies call for ostrich feathers, ladies must have Coventry blue gowns and Italian flag-shaped fans; everybody is in the fashion from milkmaids to ladies of the court, each as best as they may manage it. The Jew moves about the streets in his long gaberdine and yellow cap, the lady pads about her garden in tall chopines, and the gentleman sits down as well as he may in his bombasted breeches and smokes Herbe de la Reine in a pipe of clay, and the country woman walks along in her stamell red petticoat guarded or strapped with black, or rides past to market in her over-guard skirts.

Let us imagine, by way of a picture of the times, the Queen in her bedchamber under the hands of her tiring-women: she is sitting before a mirror in her embroidered chemise of fine Raynes linen, in her under-linen petticoat and her silk stockings with the gold thread clocks. Over these she wears a rich wrap. Slippers are on her feet. In front of her, on a table, are rouge and chalk and a pad of cotton-wool—already she has made up her face, and her bright bird-like eyes shine in a painted mask, her strong face, her hawk-like nose and her expressionless mouth reflect back at her from the mirror. Beside the rouge-pot is a Nuremberg egg watch, quietly ticking in its crystal case. One of the women brings

forward a number of attires of false hair, golden and red, and from these the Queen chooses one. It is a close periwig of tight red curls, among which pearls and pieces of burnished metal shine. With great care this wig is fastened on to the Queen's head, and she watches the process with her bright eyes and still features in the great mirror.

Then, when this wig is fixed to her mind, she rises, and is helped into the privie coat of bones and buckram, which is laced tightly by the women at her back. Now comes the moment when they are about to fasten on her whalebone hips the great farthingale—over which her voluminous petticoats and skirts will fall. The wheel of bone is tied with ribbons about her waist, and there securely fastened. After some delay in choosing an undergown, she then puts on several linen petticoats, one over another, to give the required fulness to her figure; and then comes the stiffly-embroidered undergown—in this case but a petticoat with a linen bodice which has no sleeves.

With great care she seats herself on a broad chair, and a perfect army of ruffs is laid before her. As the tire-woman is displaying the ruffs she talks to the Queen, and tells her that peculiar story, then current, of the Lady of Antwerp, who was in a great way because she could not get her ruff to set aright, and



when in a passion she called upon the devil to take it. As if in answer to the summons a young and handsome gentleman appeared. Together they tried the ruff, and the young gentleman suddenly strangled the lady and vanished. Now when they came to carry away the coffin of the lady some days later, it was found that no one could lift it, so, in the end, it was opened, and there, to the surprise of everybody, sat a great black cat setting a ruff. The Queen's eyes twinkle on this story, for she has a great fund of dry humour—and so, to the business of the ruffs. First one and then another is discarded; and finally the choice falls between one of great size, shaped like a catherine wheel and starched blue, and the other of three depths, but not of such great circumference, starched yellow, after the receipt of Mrs. Turner, afterwards hung at Tyburn in a ruff of the same colour.

The Queen wavers, and the tire-woman recommends the smaller bands: "This, madame, is one of those ruffs made by Mr. Higgins, the tailor near to St. James's, where he has set up an establishment for the making of such affairs—it is a piccadillie, and would——"

The Queen stops her and chooses the ruff; it is very much purled into folds, and it bristles with points.

The women approach with a crimson over-gown and slip it over the Queen's head—it is open in front to show the rich petticoat, and it has great stuffed wings, epaulettes, or



mahoitres on the shoulders. The tight-fitting bodice of the gown is buttoned up to the throat, and is stuffed out in front to meet the fall of the hoops; it has falling sleeves, but the real sleeves are now brought and tied to the points attached to the shoulders of the gown. They are puffed sleeves of the same material as the under-gown, and the falling sleeves of the upper gown are now tied with one or two bows across

them so that the effect of the sleeves is much the same as the effect of the skirts; an embroidered stuff showing in the opening of a plain material.

These are called virago sleeves.

This done, the strings of pearls are placed around the Queen's neck, and then the underproper or supportasse of wire and holland is fastened on her neck, and the piccadillie ruff laid over it. The Queen exchanges her slippers for cork-soled shoes, stands while her girdle is knotted, sees that the looking-glass, fan, and pomander are hung upon it, and then, after a final survey of herself in the glass, she calls for her muckinder or handkerchief, and—Queen Elizabeth is dressed.

So in this manner the Queen struts down to posterity, a wonderful woman in ridiculous clothes, and in her train we may dimly see Mr. Higgins, the tailor, who named a street without knowing it, a street known in every part of the civilized world; but, nowadays, one hardly thinks of connecting Piccadilly with a lace ruff. . . .



SIMPLIFIED RUFF FOR SUPPORTING LADY'S COLLAR



LADY'S BOOT

The Cattaneo Van Dycks and the Italian Law. A Reply.

To the Editor, THE CONNOISSEUR, London.

SIR,—Will you allow one of your earliest contributors to say a few words in defence of one of his country's laws? A law which, in an article in *THE CONNOISSEUR* for May (page 44) makes out to be uncivil, if not downright unfair. Much is spoken of Italian art legislation, but little of it is known definitely; and Mr. Roberts, the author of the article, does not appear to be very well informed.

The Italian law of 1902, which centralised all the former legal regulations of the different Italian States, divides the works of art in private possession into two groups: those which are described as "of greatest value" (*i.e.*, those whose departure from Italy would constitute a serious loss to the national artistic inheritance), and all the others which are of minor importance. The former are catalogued in an official list and comprise, as will be readily understood, only between one hundred and two hundred items distributed over the whole of Italy. What are the owners' obligations according to this law? The owner of a non-catalogued work may sell it either in Italy or abroad; only, if abroad, he must present it first at the governmental export office, which has the option of either buying it at the declared price, or allowing it to leave the country on payment of the export duty.

The same rules apply to the catalogued works, except that the vendor must notify the Government of the sale even if the work remains in Italy, so that the Government may know in whose hands the object is at any given moment. There was, however, the danger that as soon as the terms of the law became known, there might have been a rush on the part of the owners of catalogued works to force the Government either to spend some millions on the purchase or to allow them to be sent abroad. To avoid being caught unawares in such an ambush, and unable to disburse at a moment's notice so colossal a sum, the Government temporarily suspended the clause referring to the export of objects "of greatest value"; and ever since 1903 the State has reserved the right of refusing to acquire, and also of refusing to permit the sale abroad, not only of the catalogued objects, but also of such others as may be considered of supreme artistic or archaeological importance.

What, then, could the Cattaneo family do? To present the pictures at the export office, with the certainty of having them recognised as being "of greatest value," which would entail a refusal to permit of their export, and then to wait for the passing of the new law, now before Parliament? According to this new law, a provisional fund of 5,000,000 Frs. has been set aside by the State for the purchase of works of art: and in all probability the Government would have either

permitted the export of the Van Dycks, or purchased them out of this fund. This much may be gathered from the fact that even now, in spite of the lack of a rich fund, the Government has spent about £28,000 upon works of art, among them, for £20,000, the Greek statue of Porto d'Anzio, though this was included in the catalogue, so that the State could have prevented its leaving the country, without being forced to buy it.

The Cattaneo family reply that, having sold the Van Dycks in Italy, they have not acted contrary to any Italian law; and, this being so, the public may well ask why this sale should have aroused so much noise and indignation against the vendors. The answer is simply this: again and again owners of works of art have secretly allowed their treasures to go abroad, pretending all the while that they had been sold in Italy to some unknown person who re-sold them to foreign countries; and now the authorities and the public refuse to believe in this plea, even if (as may be the case with the Cattaneo family) the sale has actually been effected by the proprietors in Italy and the exportation made by others.

And Mr. W. Roberts need not try to make us believe that the Italian Government had no right to retain the pictures in Italy, not having spent "a single lira" upon their preservation, when it is known *urbi et orbi* that the reason of all the obligations imposed upon the private owners of works of art by the Italian law and by the even severer laws of many foreign countries, is to be found in this fact: that in the case of works of art which are of importance to national culture and ought to be a source of enjoyment to all citizens, the public is recognised to have a real and special right that limits, *jure imperii*, the full exercise of the rights of private ownership.

This granted, the Italian law will not appear too hard; and even less severe in its effects will be the new law that will be passed in a few weeks. However this may be, even *dura lex* does not cease to be *lex*; and it is truly surprising to see how a citizen of free England, the mistress of the world for her respect of the law which is considered sacred even if severe, can say that if this Italian law "is circumvented, as in the recent case of the Cattaneo Van Dycks, it is a matter for congratulation to both vendor and purchaser," and that in all similar cases "the sympathies of most people out of Italy will be on the side of those who successfully evade that law."

However it is fortunate that even outside Italy there are not many who will follow the—shall we say?—very original theories advanced by Mr. W. Roberts, and who will share his Olympian contempt for a law imposed upon itself by a free and civil country to protect its own artistic and historical patrimony!

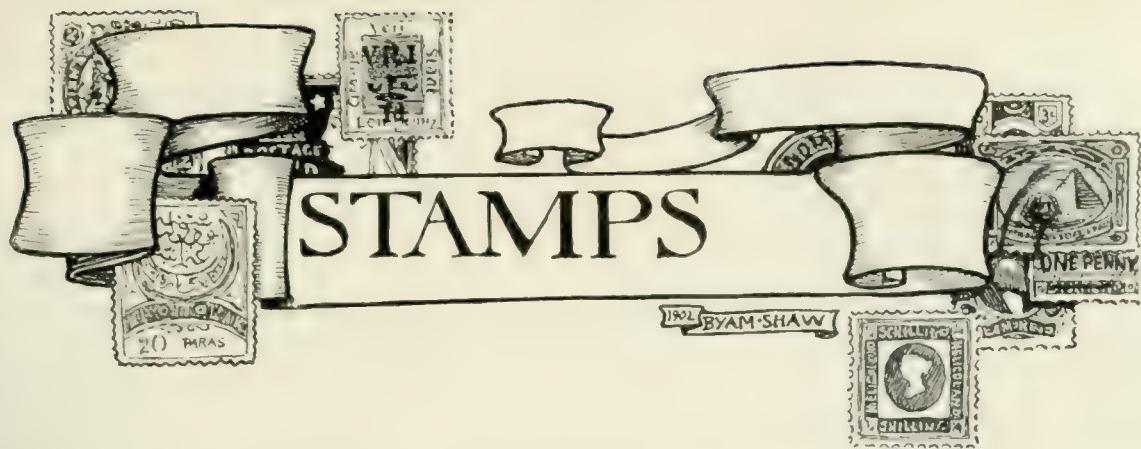
I am, etc.,

DR. ETTORE MODIGLIANI,

Inspector of the Royal Italian Galleries.



EDWARD M. MALL, COACH



The Postage Stamps of San Marino

The curious old Republic of San Marino, which has preserved its independence for sixteen centuries, has a postal service of its own, though it covers but thirty-two square miles of territory.

The first postage stamps of San Marino appeared on July 1st, 1877.

Before this date Italian stamps were used. The first series consists of seven denominations in two designs. The 2 centesimi stamp has a large numeral of value in shaded outline figure crossing the word CENTESIMI, which is in letters of colour

on a ground of wavy lines, and is surrounded by an oval band bearing the inscription, "REPUB. DI S. MARINO BOLLO POSTALE." The contraction "CENT" and the value separate the upper from the lower half of the oval band. Beneath the oval is the motto "LIBERTAS." The whole is enclosed in a rectangular frame.

The design, which is common to the 5, 10, 20, 25, 30 and 40 centesimi values, is similar to that of the 2 centesimi, except that instead of the large numeral of value there is a design of the arms of San Marino, showing three towers on three mountain summits (representing the three towers of the Republic), surmounted by a crown.

The paper is the white wove used for the Italian stamps watermarked with the design of a crown, which appears sideways. The watermark may be found reversed.

The 2c green, the 10c blue, 20c vermilion, 30c brown, and 40c lilac all appeared in 1877, the 5c yellow and the 25c claret not till 1891. The quantities issued of each of these stamps are as follows : 2 centesimi, green, 414,200 ; 5c, yellow, 60,000 :

10c, blue, 135,400 ; 20c, vermilion, 385,200 ; 25c, claret, 40,000 ; 30c, brown, 52,400 ; 40c, lilac, 64,200.

In 1892 the authorities seem to have got under the influence of philatelic speculators, and as a result a few varieties of surcharged stamps appeared. 20,000 copies of the 10c and 10,000 of the 30c were overprinted in black "C^m 5." The work is understood to have been done by means of handstamps, and there are three distinct forms of the numeral 5 of the overprint, to say nothing of the usual minor varieties caused by the defective impression of the handstamp. Then to replace the depleted stock of 10c, 40,000 of the 20c stamps were overprinted "C^m 10" also with three varieties : and another 40,000 were made by another provisional 10c value overprinted "10—10" on the 20c vermilion.

In the early part of 1892, a bisected provisional is said to have been allowed in the absence of a sufficiency of the 5c value. To create the value 5c it was permitted to use two 2 centesimi stamps and a half cut diagonally from a third 2c stamp, making the total facial value 5 centesimi. Also the 10 centesimi stamp was halved for use as a 5 centesimi one.

The next issue took place on July 15, 1892, and included three of the old stamps in new colours, the 5 centesimi altered from yellow to olive green, the 30c altered from brown to yellow, and the 40c from lilac to brown. Two new denominations, viz. : 45c, pale green ; and 1 lira, red, with a ground of yellow, were added to the series. The types were the same as before, except that in the case of the lira the value is repeated in each of the upper angles.



The numbers issued of these were: 5c olive green, 100,000; 30c yellow, 25,000; 40c brown, 25,000; 45c pale green, 25,000; 1 lira, red and yellow, 5,000.

In 1894 the 2 centesimi appeared in blue (March 15) and at the same time the 10 centesimi was issued in dark green, and four new values were added to the series, of which the colours and the numbers printed are given thus: 2c blue, 100,000; 10c blue green, 20,000; 15c lake, 20,000; 65c chestnut, 15,000; 2 lire, brown and buff, 10,000; 5 lire, lake and blue, 5,000.

The same year, 1894, King Humbert visited San Marino to open the new Palazzo Pubblico, a great event for San Marino, so it was celebrated by the issue of three stamps of a large size and of the values, 25 centesimi, 50 centesimi, and 1 lira.



The 25 centesimi, marone and blue, and the 50 centesimi, marone and red, both show exterior views of the new palace. The central part of the design of the 1 lira, marone and green, shows the council chamber within the Palace. All three values bear portraits of the two Captains Regent who were installed into office at the same time.

In 1895 the colours were re-arranged as follows:— 2 centesimi,

rose lilac, 200,000; 20 centesimi, lilac, 40,000; 1 lira, blue, 5,000.

The 5 centesimi, olive green, was altered to a grey green in 1890, and in 1899 the Postal Union colours were adopted and issued for the 5, 10, and 25 centesimi: 5 centesimi, green, 100,000; 10 centesimi, carmine rose, 100,000; 25 centesimi, blue, 50,000.

In May, 1903, a series of stamps of an increased size appeared. The series consists



of twelve values, in two designs. The first design is used exclusively for the 2 centesimi value and consists of a large numeral 2 in a heavily outlined form with horizontal lines of shading broken by fourteen white pearls. A wavy ribbon, branches of oak and laurel, complete a somewhat over ornate design. The inscriptions read "LIBERTAS PTE. IL S. MARINO BOLLO POSTALE" on a tablet above the numeral, and the word CENTESIMI mixed up with the decorations below the figure.

The central feature of the second design, which serves for all the values except the 2 centesimi, is a view of Monte Titano in an arched frame. A fantastic bow of ribbon suspends the picture frame from the upper part of the stamp, and it is wreathed with oak and laurel leaves. The topmost fold of the ribbon has the word LIBERTAS in letters of colour on a white ground. Two circular discs below the picture contain the contraction CENT. and the figure of value respectively. The rest of the stamp is filled out with horizontal lines of shading, on which the inscriptions "REP. DI S. MARINO (above) and "BOLLO POSTALE" (below) appear in letters of colour.

The perforation gauges $14\frac{1}{2} \times 14$.

The colours of each denomination are as follows: 2 centesimi, lilac; 5c, green; 10c, carmine; 20c, orange; 25c, blue; 30c, lake; 40c, vermilion; 45c, yellow; 65c, brown; 1 lira, olive; 2 lire, violet; 5 lire, steel blue.

In 1905, a 15 centesimi seems to have been thought necessary. It was created by over printing the 20 centesimi, orange, of the 1903 issue, with the inscription "1905-15" in two lines, the "15" being arranged to cover the circle bearing the old value. The surcharge is in black and there are two widely differing types of the figure "5" in "1905."

A new stamp of the value 1 centesimo has just been received, which appears to be the first of a new series for San Marino. The stamp, which is illustrated here, is printed in a brown colour, and is perforated 12.



Mabuse Portraits of Carondelet**By W. Roberts**

By a curious accident of the sale room, an unusual amount of attention has recently been directed towards two men who were particularly eminent during the early part of the sixteenth century—Mabuse the artist and Carondelet the ecclesiastic. Obscured by the name of "C. Amberger" as the artist, and only slightly revealed as a "portrait of a divine in white gown and black cap, holding a testament," Messrs. Christie's sale of May 4 last contained (lot 55) a portrait which will rank as one of the most powerful and vivid representations produced by any artist of the Early Flemish School. By a most fortunate forethought of the artist, the identity of the personage in the portrait is placed beyond the shadow of a doubt. As will be seen from the reproduction which accompanies this article, the name and some of the titles to distinction of the person represented are inscribed around the upper portion of the panel.

Jean Carondelet, the personage represented, was the famous son and namesake of a still more famous man, the Seigneur de Champvans et de Sobre, and Chancelier de Bourgogne (who was born at Dôle in 1428 or 1429, and who died at Malines in March, 1501). The subject of the so-called Amberger portrait was the second son of the Chancelier, was born at Dôle in 1469, and at an early age became the *doyen* of the "métropole de Besançon"; in 1497, he was included by Philippe le Beau in a "Grand Conseil" which he instituted for "les affaires de justice." When this Council was, seven years later, definitely located at Malines, Carondelet was appointed third of the ecclesiastical councillors. In 1517 he accompanied Charles Quint to Spain, returning with him to the Low Countries in 1519, when he remained in the *entourage* of the Archduchess Marguerite, who acted as Regent of the provinces. In October, 1522, Carondelet was appointed chief and president of the Privy Council of the provinces in the Low Countries, retaining this post for nine years. Among his many distinctions, he was Archbishop of Palermo and Primate of Sicily, *Prévôt* of Saint Donat at Bruges, and *chancelier perpétuel* of Flanders: *abbé commendataire* of Notre Dame of Mont Benoît in the county of Burgundy, and *Prévôt* of Sainte Walburge at Furnes, and of Saint Piat at Seclin. He died in February, 1545 (new style), and was buried in the church of St. Donat at Bruges.

Such, briefly, is the history of Jean Carondelet, who numbered among his intimate friends, Erasmus, who addressed several letters to him, and who dedicated

his edition of "Saint Hilaire" to him. Jean Gossart or Gossaert, better known as Mabuse, a corruption of Maubeuge, a small town in Hainault, where he was born about 1472, was probably also a friend of Carondelet. The artist was at Malines or Mechlin in 1515, and again in the following year, and there can be no doubt that he was there again in 1517, for in that year he painted the diptych with Carondelet's portrait now in the Louvre. This portrait, which is here reproduced, shows Carondelet nearly full face, directed to right, bare-headed, hands clasped as if in prayer, with blue dress and a fur-trimmed grey cloak, measures 43 c. by 27 c., and carries the following inscription on the top of the arched gilt frame: "REPRÉSENTACION DE MESSIRE JEAN CARONDELET, HAVEZ DOYEN DE BESANCON, EN SON AGE LE 48 A.," and at the bottom is the date "FAIT L'AN 1517." Behind the panel is a niche with the chancellor's coat of arms, the letters I C entwined with strings, and with his motto "MATURA." It was painted, therefore, just before Carondelet left for Spain in 1517 with Charles Quint. The second leaf of the diptych is occupied with a picture of the Virgin and Child, with two inscriptions in Latin, and the artist's signature at bottom, "JOHANNES MELBODIE PINGEBAT," and again the date 1517, and the chancellor's motto. Nothing is known apparently of the history of the diptych until quite modern times; it was once owned by Louis Philippe, and was purchased in 1847 for 1,000 francs of M. J. Bernard, an architect of Valenciennes.

If little is known of the history of the Louvre portrait, nothing at all is known of that which recently caused such a sensation at Christie's, beyond the fact that it was in the collection of pictures formed by Mr. Charles Baring-Wall, of Norman Court, Salisbury, during the earlier years of the nineteenth century, and which realised the enormous sum of £3,885, the purchasers being Messrs. Colnaghi & Co., by whose courteous permission we are enabled to reproduce it here. It is a half figure, painted on panel, 16½ in. by 13¼ in., and represents Carondelet at a much later period than the Louvre picture. It was painted probably in 1531, about the time of his retirement from the Presidency of the Privy Council, probably as a gift to one of the numerous ecclesiastical concerns with which he was associated. There can be no possible doubt as to the portrait being an authentic example of Mabuse, for every line bears evidence to the master's hand. The date, 1531, would indicate that the portrait was

painted some two years before the death of the artist, who apparently spent the whole of his later years in various parts of the Low Countries.

Carondelet, if not the friend, was at all events the patron—and the two things usually go together—of the artist, for he employed Mabuse to paint the picture of St. Donatian, in a rich "Dalmatique," carrying a cross in the right hand, which is now in the museum at Tournai, and was probably a presentation work.

The ecclesiastic acts, in a curious way, as a link between Mabuse and Quentin Matsys, of whom it has been suggested that Mabuse was a pupil at Antwerp. Matsys also painted a portrait of Carondelet: at all events the frequently engraved and reproduced picture, of recent years in the Duchatel collection in Paris (it forms No. 129 in the "Classical Picture Gallery," V.) is ascribed to him. This portrait shows him to waist in dark dress with large overcoat trimmed with fur, with dark biretta-like hat: he holds his gloves in his right hand, and the extended fingers of the left hand indicate that he is engaged in an argument. This is apparently the original from which C. Van Caukercken engraved the plate in Foppens's "Bibliotheca Belgica," 1739 (vol. 2, p. 605). Yet another portrait, ascribed—but on very doubtful grounds—to Holbein, at present known only through a lithograph published in 1827, and this shows Carondelet in an ecclesiastical dress, with a ring on the index and the third fingers of left hand, and one also on the index finger of the right hand, holding a partly opened missal. The background of a balcony with flowering plants is obviously an addition of the lithographic artist. This picture appears to agree with a modern photograph, with the number

"338," which is among the Carondelet portraits in the Bibliothèque Nationale, Paris, and the *provenance* of which is not stated.

With regard to the appearance of Mabuse portraits in the auction room. He had few imitators, and his strong, highly finished portraits will ever be the despair of the copyists. The price paid for the recently discovered portrait of Carondelet will probably remain a "record" for a considerable time, although it may tempt private owners in this country to part with their examples of his work. A remarkable series of works ascribed to him constituted a feature of the Bernal sale in 1855, although six examples then only realised 198 guineas. Ten others in the Northwick sale of four years later realised only 456 guineas, but another picture, *Consecration of a Priest*, sold in the Barret sale of the same year for £551. In the Duke of Hamilton sale of 1882, an *Adoration of the Magi* brought 500 guineas. Of late years, and since the Flemish "Primitifs" have so deservedly won the attention of collectors,

prices have correspondingly increased, and in April, 1901, a portrait of Jacqueline de Bourgoyne, when a child, 15 in. by 11 in., produced 2,400 guineas. At a sale in Paris in June, 1904, a portrait of a man, supposed to be the artist himself, sold for the very high price of 28,000 francs, and was described as "une peinture d'une grande pureté et d'un caractère intense": it was a half-figure, with a brown coat, holding in his right hand a roll of manuscript. The numerous examples of his work exhibited by various owners at the New Gallery in 1899-1900, and at the earlier exhibitions of the Old Masters at Burlington House, with the few in various public galleries, show that in this country this great artist of the early Flemish school is well represented.



176

JEAN CARONDELLE

A. Braun & Sons

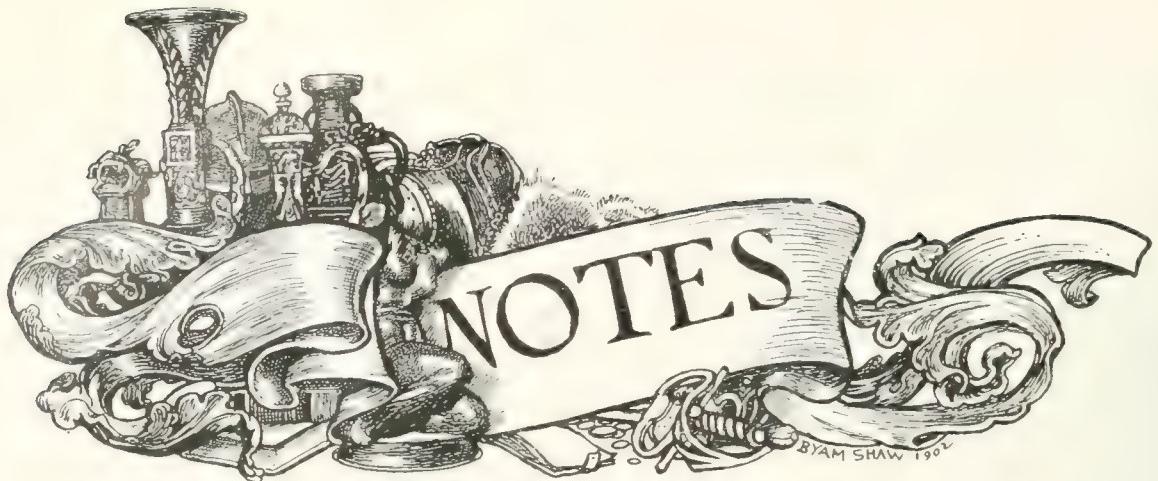
BY MABUSE, LOUVRE



JEAN CARONDELET

BY MABUSE

(By and permission of Mr. C. H. W. C. A.)



AMONG the works of art which may be considered as real historical documents, and which are as interesting to the artist as to the scientist, there are few that open the pages of the distant past with as much power of suggestion as does the wonderful enamel preserved in Rome by that intelligent and lucky art collector, Sgr. M. Rocchi. The enamel represents Francis I. consulting a fortune-teller who is holding the two sacred animals—a salamander and a scorpion. The artistically precious enamel is thus a historical document of the greatest importance, since it brings before us the famous sovereign in the intimacy of his private life, far from the pomp and preoccupations of politics and of war—a work of art that has a significance and psychological value such as are possessed by few others. This enamel, moreover, which is unknown to the historians of the art of enamelling, bears a valuable mark: two L's separated by the

An Enamel
by Leonard Limousin

lily of France, a mark which certainly indicates Leonard Limousin, the greatest artist of Limoges, who may rightly be considered the father of this noble art.

Among the few works in enamel belonging to the Italian public and private collections, the one in the Rocchi collection deserves one of the places of honour. And such a place it also deserves among the works of Leonard Limousin, since it shows his art

at the time of his full maturity. The master has here attained to perfection in colouring and decoration. Of the many works he executed for Francis I. and his court, few have come down to us; and these are almost exclusively confined to simple portraits of more or less important personages. The enamel of the Rocchi collection may technically, too, be considered one of the best of which we have knowledge. In every way it is of unrivalled importance, and certainly deserves to be known to all students and art lovers.—ART. JAHN RUSCONI.



FRANCIS I. AND THE FORTUNE-TELLER
ENAMEL BY LEONARD LIMOUSIN

With the portrait of *Walter Baker*, by Worlidge, given in our Notes some months ago, it may be worth the while of those who are interested in the early history of etching in England, to compare that of *Sir James Thornhill*, by the same artist. It is carried out just as the Baker etching; and the early proof, now reproduced, is only taken to about the same stage as the first state of that example. Technically, it is hardly so good. The dry point has lost most of its burr, and appears hard and unsympathetic. But there is, in this print, a not inconsiderable dexterity and sense of values. Worlidge had a vogue as a draughtsman of portraits in pencil, for which his fee was two guineas each; and no doubt the practice thus gained helped him considerably in his etchings. In this instance, however, he has probably not worked from life, although he may often have seen so well known a character as Sir James Thornhill, who died in 1734, at a time when Worlidge was thirty-four years of age, and fairly well established as an artist. The print now before us appears to be after the painting by Highmore, done in 1732 and engraved in mezzotint by Faber in the same year. It presents, however, considerable variations. The general pose of the head corresponds, though—perhaps on account of the unfinished state of the plate—the features appear to be those of a younger and less troubled man; and there is a marked difference in the drawing of the eyebrows. Moreover, Worlidge depicts his man in a uniform coat, with palette and brushes faintly suggested; and the whole composition is in reverse as compared with Faber's print, though, perhaps, the right way of the picture. I am inclined to hazard the suggestion that the subject is really Sir James Thornhill's son, John Thornhill, sergeant-painter to the king, to whose portrait (by Hogarth), as given in Ireland's *Graphic Illustrations*, there is a remarkable



SIR JAMES THORNHILL

BY T. WORLIDGE

likeness. John Thornhill died in 1757, which is about the probable date of the etching; and in making a portrait of the son, Worlidge, who was a pretty keen tradesman, may have saved himself trouble by utilising that of the father.—E. F. STRANGE.

The Chronicle of Jocelin of Brakelond
Edited by Sir Ernest Clarke, M.A., F.S.A.
Bury Pageant Edition John Murray, 1s.

THE new edition of *The Chronicle of Jocelin of Brakelond*, just issued by Mr. Murray, appears at an opportune time. The pageant shortly to be held at Bury St. Edmunds naturally attracts public attention to the old East Anglian town, and those who witness the various scenes in its history will read with increased interest this story of the inner life of the famous Benedictine monastery of St. Edmundsbury set down by Joceline of Brakelond while he was a monk there.

Not until Carlyle devoted the whole of the second book of his *Past and Present*, published in 1843, to a study of the Abbot Samson, who fills such a large place in the

Chronicle, did the

human interest of this simple narrative become to be recognised.

The edition which attracted the attention of the Sage of Chelsea was that issued by John Gage Rokewode, Director of the Society of Antiquaries, in 1840, in the original Latin. Carlyle's appreciation, however, made a translation necessary, and in 1844 one by Thomas Edlyne Tomlins appeared. This edition Sir Ernest Clarke has used as a groundwork for his edition, but the alterations made in the text have been so numerous and important that it is practically a new translation altogether. In addition there have been added three appendices, which comprise Samson as an Author, Notes to the Text of the *Chronicle*, and a Table of Chief Dates in the History of the Abbey of St. Edmundsbury, A.D. 870-1903. As a frontispiece the seal of the famous

Abbot Samson is reproduced. A foreword is also contributed by Mr. Louis N. Parker, the Master of the Bury Pageant, 1907.

Of Sir Ernest Clarke's translation it is hardly necessary to speak. Evidence of his patient researches are apparent throughout the volume, whilst the text, though written in the English of the present day, is still pervaded by an atmosphere of the time when the *Chronicle* was written.

LADY DYSART was born in 1754, died in 1840 at the patriarchal age of 95 and had one son and four daughters, two of whom were celebrated beauties, namely, Lady Heathcote and Mrs. Duff, whose husband, after her death, became Earl of Fife. Proof engravings of the portraits of those ladies, after Cosway, fetch enormous prices. Lady Dysart survived her son and heir seven years. My father and mother, my sisters and myself, lived for several years at Ham House on the Thames, and we always received the utmost kindness from our hostess, Lady Dysart.

She had been perhaps the handsomest lady of her time, but when I stayed with her during my holidays, she had attained the considerable age of 90 and was completely blind. Her existence was passed in great state, and in her daily drives she sat in a magnificent carriage, always with four horses, two postillions, and two outriders.

She was passionately fond of dogs, so much so, that every day at the family dinner she had the portions for each dog brought to her of the very best meat, and felt the various morsels to see that there was enough—that it was cut up in sufficiently small pieces, and she removed any fragments of gristle. One of the dogs sometimes bit people who tried to stroke it, and on one occasion when this ill-natured creature fastened his teeth in my father's leg, all her sympathy was for the aggressive dog and not for my injured parent, for she only exclaimed, "Poor dog, I hope this won't make him sick!"

In spite of her blindness she was singularly cheerful and most agreeable, whilst every day she listened to the newest novels with the greatest pleasure.

One of her daughters, my grand-aunt, Lady Laura Tollemache, married Mr. Dalrymple, afterwards Earl of Stair; but this marriage was annulled by decision of the courts of law, became perhaps the most celebrated law case concerning marriage which was ever tried in England, and it is very frequently cited as "*Dalrymple versus Dalrymple*." The lady who succeeded in proving that Mr. Dalrymple was her husband according to the absurd rules of Scottish

law had no other evidence than that of letters in which he had signed with the words, "Your affectionate husband," though he had never lived with her on that footing; but this sufficed, according to Scotch law, in establishing a valid marriage, as in the case of Gretna Green alliances, which were only rendered invalid within the recollection of many living persons.

Ham House, as is generally known, is one of the most interesting residences in the United Kingdom, and formerly belonged to the Duke of Lauderdale. The suite of apartments on the first floor is in precisely the same state as that in which it was in the time of Charles I, who once stayed there, and left a handsome prayer-book in the chapel, which is still there. The carved oak staircase is the finest I ever saw, and there are a great number of admirable pictures, miniatures, and other works of art.

Words fail me to express the grateful recollection which I entertain of my generous, kindly and cheery great-grandmother. May the earth lie lightly on her breast. The enamelled miniature of Lady Dysart, now reproduced in *THE CONNOISSEUR*, was left by her to my mother, from whom I inherited it, and it is by far the best miniature of the many I have seen by that able enameller, Bone, who seems to me on this occasion to have rivalled Petitot, by engraving Sir Joshua Reynolds's best style on his own perfect execution.

Lady Dysart was painted by several distinguished artists, and Hoppner's beautiful life sized portrait of her realised recently at auction upwards of £14,000. The charming verses which Voltaire addressed to the fascinating Comtesse de Boufflers would have been equally applicable to my dear great-grandmother when in her prime of loveliness.

"*Vas-y sans faire, je suis votre ame encore plus belle
Et sans pretendre à rien, vous triompchez de tous ;
Si vous n'avez pas du temps le Galinelle,
Je ne sais pas ce qu'en ent lit le voys
Mais on n'aurait point parlé d'elle.*"

J. G. T. SINCLAIR.

ONE of our coloured illustrations represents a portrait of Miss Isabella Hunter, by John Downman, A.R.A., and is given by kind permission of the Misses Lee, to whom this delightful drawing belongs, and to whom it has descended from Mrs. Hunter, who was Downman's aunt on his mother's side. According to Downman's

* Gabrielle d'Estrees, the beautiful mistress of Henry IV. of France.

Notes

own statement upon the portrait of Mrs. Hunter, which still remains in the possession of the family, we learn that she was wife to John Hunter, Esq., "the owner of Little England in Virginia, which he left before the war and refused that government." Mrs. Hunter was Emilia, the second daughter of Francis Goodsend, private secretary to George IV., and her father came with the ruler of Hanover when he ascended the throne of England. Downman's mother was Charlotte, the eldest daughter of Francis Goodsend; and of Mrs. Hunter, his aunt, Downman

time, and therefore, in order that the readers of the book may not be disappointed, we give it in these pages.

This fine specimen of Miōchin work must be almost unique in form. The hachi or dome consists of thirty-two plates riveted together in A Miōchin Helmet the most beautiful fashion, the work being only visible from the inside. The centre plate forms a kind of crest, and is produced into a most curious peak at the back. Where



A MIŌCHIN HELMET

says that she was "my incomparable and delightful aunt, whose accomplishments were only equalled by her virtues." The mother's portrait was drawn in 1777, the daughter's, which we illustrate on this occasion, in the previous year. Both of them have always remained in the possession of the family, and have neither been exhibited nor reproduced. We have therefore the pleasure of illustrating a picture not only of extreme beauty and special charm, but one of the best works of this delightful artist, and entirely new to the general public. It would have been included in Dr. Williamson's recent book on Downman, and would, in fact, have formed the frontispiece of that work, but it was impossible to finish the colour reproduction of it in



the hachi joins the shikoro or neck guard is an exquisite roped line. All the plates exhibit a delicate entasis. The helmet is signed "Iyēsada Province of Hidachi," and its date is about A.D. 1550. The visor (mento) is probably a hundred years older, and is modelled with wonderful power. It is of russet iron, the inside and lips being covered with magnificent red lacquer, the teeth being gilt. The nose piece is detachable and moveable when attached.

The helmet is of russet iron, except the centre, which was probably bright steel. The front peak and shikoro are splendid specimens of dark brown lacquer, whilst the gorget is lacquered with a lacquer resembling crocodile leather and containing much gold.

Together helmet and visor give an impression of

Doric strength, harmony, and restraint combined with a well-nigh incredible ferocity, the appearance of one who, like Hidesato, "became a demon in defence of his country." The helmet is in the collection of Dr. Alison Glover.

THE Gothic tracery of the fine French lock proclaims it to be of fifteenth century workmanship.

The working of the iron into such **French Lock** delicate design shows smithing of very high quality. It will be noticed that in no case is there a repetition of the same pattern; even in the pointed canopy-like ornamentation above the figure the detail varies considerably. Whether the parallel lines behind the figure represent the gridiron of St. Laurence, for it would be quite in accordance with the custom of the artist craftsman of the fifteenth century to represent the martyr with the instrument of his martyrdom, or whether the bars are simply placed there to throw up the figure, we do not know. At any rate, if this latter is the reason, the result fully justifies the device. One cannot help regretting that while the modern lock has doubtless gained much in efficacy it has lost all beauty and artistic embellishment.



FRENCH LOCK



ARMORIAL BADGE

THE accompanying illustration represents what may be called an armorial badge. It is made in tooled and hammered silver-work, the **Armorial Badge** metal pretty thin, and backed with pewter or some soft metal to give stability to the thin silver. The badge is $5\frac{1}{2}$ ins. long. It would be interesting to know for what purpose this was made, and its probable date, also what families are represented by the various crests and coats of arms. Perhaps some of the accomplished readers of **THE CONNOISSEUR** could throw light on these matters.

There are some quaint sentiments, or mottoes, in capital letters, stamped around the margins; these read—

"Whate soe'er is taughted;
Friendship: call'd hearts:
United friens: thus all bands."

It is difficult to know in what order to take these words so as to get some connected meaning from them, and we cannot see what bearing they have upon the various coats of arms.—W.M. H. PATTERSON, M.R.I.A. (Belfast).

THIS teapot is very carefully decorated in Indian ink and gilt pencilling; the paste is soft and of a creamy colour; the glaze is somewhat dull and blued, has run thickly, and lies in congealed masses at the bottom of the piece. In appearance it might easily be mistaken for "Bow," the productions of which factory, as well as other factories, were copied by the Lowestoft artists, but the paste and glaze are quite different. Mr. W. W. R. Spelman, in his beautiful and interesting book, *Lowestoft China*, states that he has seen only six pieces with black pencil decoration, and one only, a saucer, in his possession, decorated in the Pagoda style. Since the publication of his book he has seen this teapot, which he says is beyond all doubt "Lowestoft," typical in shape, and the glaze unmistakable.



LOWESTOFT TEAPOT.

THE Loving Cup illustrated is said to have been presented to the Corporation of King's Lynn by King John, but its design and workmanship would warrant the assumption that it is not of earlier date than the middle of the fourteenth century. It is silver gilt, embossed and enamelled, and weighs 73 ozs. The figures on the lid represent a hunting party, and on the body and base of the cup are numerous figures, also dogs chasing hares and foxes. At the bottom of the inside of the cup is a figure holding in one hand a drinking horn, and on the other a hawk. The cup is valued at £15,000.

Silver Loving Cup



SILVER LOVING CUP, KING'S LYNN

Books Received

- Greek Art*, Vol. I., by Rev. A. W. Hands. (Spink & Son.)
- Saints in Pictures*, by John C. Van Dyke, O.S.A. (T. Werner Laurie.)
- The Ancient Tongans and their Relations with the Maoris*, by W. Dittmer, 25s. net. (G. Routledge & Sons.)
- Wild Flowers of the British Isles*, by H. Isabel Adams, 30s. net. (Wm. Heinemann.)
- The International Silver Trade*, 1907, 10s. 6d. net. (Chas. A. Ferrier, Walton-on-Thames.)
- Essentials in Architecture*, by John Belcher, A.R.A., 5s. net. (B. T. Batsford.)
- The Home Handbook*, by H. B. McCall, 7s. 6d. net. (Elliot Stock.)



Notes and Queries

[The Editor invites the assistance of readers of *The Connoisseur* who may be able to impart the information required by Correspondents]

FOURTEENTH CENTURY IVORY CASKET

To the Editor of *The Connoisseur*.

DEAR SIR,—I am enclosing a photo. print of one end only of a very curious fourteenth century ivory casket, oblong in shape. I recently saw an ivory box in the Imperial Museum at Vienna evidently illustrating the same legend or whatever it may be. Unfortunately the box is no longer in my possession, nor do I know aught of its history, etc., but possibly the readers of *The Connoisseur* might throw some light upon it, if they were invited so to do.

Yours faithfully,
J. T.

PORTRAITS OF THE DUCHESS OF PORTSMOUTH.

To the Editor of *The Connoisseur*.

DEAR SIR,—I enclose a coupon from *The Connoisseur* asking for information regarding any portraits of Louise de Keroualle, Duchess of Portsmouth, who died early in the eighteenth century.

Yours faithfully,
L. H. L. M.

THE DIARY OF MARY BEALE.

To the Editor of *The Connoisseur*.

DEAR SIR,—With reference to your query in the April Number of *The Connoisseur*, I have been searching for a copy of the *Diary of M. Beale*, but so far have only come across the extracts which appear in Walpole's *Anecdotes of Painting*, which I have inspected at St. Martin's Library, Westminster. This information, however, may be of use to you if you are not already in possession of it. I have been making the search on my own behalf, for I have an original portrait of Lucy Walters in my possession, which portrait has been pronounced as having been

painted by Mary Beale. If, therefore, you have any further information on the subject of this painter or of the *Diary*, I should esteem it a favour if you would kindly let me know.

I am, dear sir,
Yours sincerely,
B. P.

TWO UNIDENTIFIED PORTRAITS.

To the Editor of *The Connoisseur*.

DEAR SIR,—I have a small painting of the male picture. The subject is Edward VI., and is painted on copper, but the artist is unknown to me. I do not know if your correspondent's picture is a copy

of mine or vice versa. My picture is certainly old, and the plate measures $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in. about. I should like to know more of the pictures.

I am, yours truly,
H. B. G., F.R.C.S.

P.S.—Perhaps the female picture might be the mother of Edward VI.

To the Editor of *The Connoisseur*.

SIR,—The two portraits appearing

in the June *CONNOISSEUR* which J. S. wishes to identify are those of *Anne of Cleves*, fourth wife of Henry VIII.—born 1515, died in England 1557; married in January, 1540, and divorced in July the same year—and *Edward VI.*, son of Henry VIII., by his third queen, Jane Seymour. Born 1537, and died 1553. King from 1547 to 1553.

Faithfully yours,
F. H. H.

To the Editor of *The Connoisseur*.

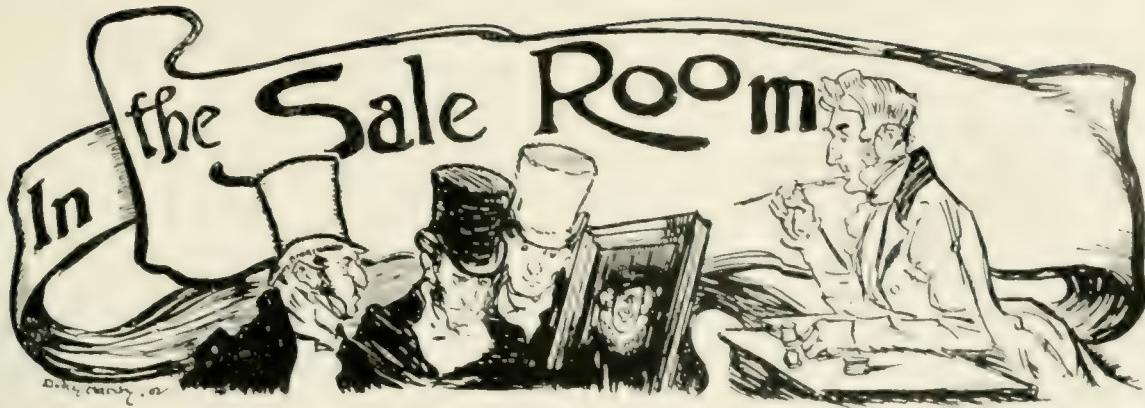
SIR,—With respect to the two portraits mentioned by J. S. in your June Number, I have two engravings of these. One is a portrait of Anne of Cleves and the other of Edward VI., both by Holbein. My engravings are by T. Woodman and H. Mutlow and Geo. Vertue respectively.

Yours faithfully,
H. W. S.



END OF A FOURTEENTH CENTURY IVORY CASKET





The May sales of pictures and drawings, whilst including no important single collection, have provided

many interesting surprises, among which, at least, three artists—Mabuse, Van Scorel, and El Greco—stand out in full relief. Two of these were in the first sale of the month May 4th, when the collection of ancient and modern pictures

formed chiefly by Mr. Charles Waring Ball, of Norman Court, Salisbury, early in the last century, and inherited by Mr. Francis Baring, also of Norman Court, was dispersed. Unfortunately no record of the provenance of any of the pictures appears to have been preserved, and the whole collection remained hidden from the knowledge of experts ever since it was formed. The twenty-four lots produced a total of £12,057 10s. The most important picture in the sale, catalogued as by C. Amberger, and as a portrait of a divine, which realised 3,700 gns., proves to be one of at least two portraits of Jean Carondelet by Mabuse, and is dealt with fully in another portion of this month's *CONNOISSEUR*. The second picture, catalogued as by J. Van Scorel, but more probably the work of Hendrik de Bijs "Civetta", c. 1480-1530, *Saviour Mundi*, on panel, 28 in. by 21 in., produced 2,600 gns., so that these two small works contributed more than one-half of the day's total. The other pictures were: C. Gillot, *A Street Scene*, with figures watching mountebanks teneing, 31 in. by 25 in., 65 gns.; David Wilkie, *A Sketch for the Portrait of Talleyrand*, on panel, 30 in. by 23 in., painted at Holland House, and purchased at the artist's sale in 1842 for 21 gns., now realised 58 gns.; a picture ascribed to C. Dietricy, but the work of an eighteenth century French artist, perhaps Fragonard, *An Artist seated with his Wife Sketching*, 24 in. by 28 in., 520 gns.; T. Gainsborough, *A Woody Landscape*, with peasants driving cattle, 19 in. by 22 in., 105 gns.; two by E. Guardi, *Vista of the Doge's Palace*



and the *Piazzetta of St. Mark's, Venice*, with numerous gondolas and figures, 21 in. by 27 in., 520 gns., and *The Dogana, Venice*, with shipping, gondolas, and figures, 15 in. by 21 in., 400 gns.; Early Italian School, *Wedding Ceremony*, with numerous figures before a colonnade, a procession of horsemen on the right, on panel, 17 in. by 69 in., 240 gns.; J. Van Kessel, *An Extensive Landscape*, with cottages and bleaching ground, the town of Haarlem in the distance, signed, 44 in. by 51 in., 270 gns.; Sir T. Lawrence, an unfinished *Portrait of Charles Baring-Ball, of Norman Court*, 26 in. by 21 in., 190 gns.; J. Van Leyden, *The Holy Family*, on panel, 19 in. by 14 in., 520 gns.; Hans Memling, *The Madonna*, seated in a landscape, nurturing the Infant Saviour, two angels holding a crown above, on panel, 15 in. by 11 in., 220 gns.; and G. Romney, *Head of a Young Boy*, with red coat and white collar, 15 in. by 11 in., 420 gns.

The Friday sales were inaugurated on May 10th with modern pictures and drawings, the property of the late Mr. R. Simpson, of Whitehaven, a collection of pictures formed by the late General H. Hopkinson, C.S.I., and sold by Mr. H. L. Hopkinson, and other properties, the day's total amounting to upwards of £12,000. Mr. Simpson's small collection included a drawing by Sam Bough, *Breaking Cover*, 14 in. by 20 in., 1865, 47 gns., and a picture by T. S. Cooper, *In the Springtime of the Year*, on panel, 15 in. by 21 in., exhibited at the Royal Academy of 1882, 70 gns. Mr. Hopkinson's collection included a number of important works by modern continental artists and others, the chief pictures being: P. J. Clays, *Dutch Fishing Boats at Anchor*, 29 in. by 43 in., 1870, 300 gns.; J. B. C. Corot, *Effet du Matin, Ville d'Avray*, 12 in. by 21 in., 580 gns.; C. Daubigny, *River Scene*, evening, two figures and cows on the right, cottages in the distance, a punt is on the left, on panel, 14 in. by 36 in., 1874, 450 gns.; N. Diaz, *Three Turkish Ladies*, seated on a couch, on panel, 16 in. by 12 in., 1874, 105 gns.; Jules Dupré, *River Scene*, with two cows, 15 in. by 22 in., 390 gns.; F. Eisenhut, of Munich, *An Arab School, Baku*, 53 in. by 70 in., 1885, 140 gns.; two by Victor Gilbert, *The Flower Market, Paris*, 30 in. by 47 in., 1880, and *The Fish Market, Paris*, 33 in. by 47 in., 1881, each 70 gns.; two by J. H. L. De Haas,

each on panel, 38 in. by 63 in., *Cette, maîtrise Mornin;* en la Meuse, 140 gns.; and *Hillockes dans les Dunes, Flandres*, 150 gns., 81. L. E. Muller, Jessie, "I am never merry when I hear sweet music," 42 in. by 36 in., 1888, 460 gns.; F. Roybet, *The Bravo*, on panel, 45 in. by 28 in., 400 gns.; and C. Troyon, *La Forêt*, a scene in the Forest of Fontainebleau, with woodcutters, children, and horses, 35 in. by 45 in., 600 gns. The "property of a gentleman" consisting of twelve lots, included three drawings: B. J. Blommers, *The Milkmaid*, 18 in. by 13 in., 240 gns.; J. Israels, *Returning from Labour*, 24 in. by 16 in., 560 gns.—as an instance of the increase in value of this artist's works, it may be mentioned that this drawing was sold in 1888 for 50 gns.; and A. Neuhuys, *The Letter*, 18 in. by 13 in., 240 gns. The pictures included: Sir L. Alma-Tadema, *A Roman Scribe*, on panel, 21 in. by 15 in., 600 gns.—this was sold on March 21st, 1896, for 325 gns.; J. B. C. Corot, *The Farm*, 12 in. by 18 in., 800 gns.; T. Faed, *The School Board in the Cottage*, 37 in. by 47 in., exhibited at the Royal Academy, 1892, 510 gns.—this was purchased at the artist's sale in 1902 for 340 gns.; two by Alexander Fraser, R.S.A., *A Road Scene, Ayrshire*, with a waggon and peasants driving sheep, 23 in. by 36 in., 300 gns., and *Sunshine and Shower*, on Strone Arnameit, 23 in. by 36 in., 240 gns.; Peter Graham, *Highland Cattle*, 20 in. by 35 in., 1906, 420 gns.; W. McTaggart, R.S.A., *Children in a Harvest Field*, 35 in. by 52 in., 1896, 220 gns.; and A. Neuhuys, *Maternal Care*, 21 in. by 28 in., 780 gns.

The miscellaneous properties included, in the order of sale, the following: E. Verboeckhoven, *A Peasant Woman and Boy*, driving cattle, sheep and goats, on panel, 16 in. by 24 in., 1868, 125 gns.; a drawing by Sam Bough, *Wolf's Crag*, illustrating Scott's *Bride of Lammermoor*, 16 in. by 25 in., 60 gns.; a drawing by J. M. W. Turner, *A Valley Scene*, with a winding stream, two peasants driving a flock of sheep, and some cattle in the foreground, 11 in. by 15 in., 460 gns.; D. Wilkie, *Columbus explaining the Project for the Discovery of the New World*, in the Convent of La Rabida, 57 in. by 73 in., from the collection of Mr. R. S. Halford, for whom it was painted in 1835, engraved by H. T. Ryall, 300 gns.; Sam Bough, *Sunset in the Forth*, the fishing-boats returning to Leith Roads, 61 in. by 56 in., 1871, 220 gns.; Vicat Cole, *On the River Arun*, 19 in. by 29 in., 1877, 130 gns.; T. S. Cooper, *A Bull, two Cows and a Goat*, by an old willow tree, 50 in. by 40 in., 1837, 210 gns.; J. Farquharson, *Autumn: Finzean Woods, Aberdeenshire*, 25 in. by 39 in., 110 gns.; Sam Bough, *Edinburgh Castle, from the Balmoral Hotel*, 61 in. by 56 in., 600 gns.; and two by E. Verboeckhoven, both painted in 1868 and on canvas, 27 in. by 43 in., *Ewes, Lambs and Poults in the Coast*, 280 gns.; and *Lambs and Poultry in a Shed*, 240 gns.

On May 24th the pictures by Old Masters of Señor Don Alberto Gonzalez-Abreu, of Seville, of Mr. W. G. Crum, of Thornliebank House, Glasgow, and other properties were sold. The first-named collection included the third sensation of the month, an example of El Greco,

Christ at Calvary, 64 in. by 38 in., which realised 1,900 gns. There were also: F. Goya, *A Wild Bull in a Tavern*, 17 in. by 26 in., 85 gns.; and Tintoretto, *Christ Washing the Disciples' Feet*, 21 in. by 50 in., 140 gns. The most notable picture among the miscellaneous properties was an example of J. H. Fragonard, *A Girl and two Boys in the Snow*, 47 in. by 70 in., which produced 1,000 gns. There were also: J. D. De Heem, *A Bowl of Flowers and Fruit on a Table*, with birds and butterflies, signed, 44 in. by 35 in., 340 gns.; and Early English School, *Portrait of Sir William Sydney Smith, G.C.B.*, in uniform, 26 in. by 21 in., 190 gns.

The very interesting sale of pictures of old masters held on May 31st comprised the collections of the late Hon. Mrs. John Ashley, of 17, Upper Brook Street, and of Mr. Edward Balfour, of Balbirnie, which, with pictures from other sources, realised £19,511 9s. 6d. Mrs. Ashley's collection constituted two-thirds of the day's sale, and her ninety-nine lots brought £12,672 16s. 6d. The pictures by Guardi formed a leading feature of this sale, two pictures, 18 in. by 30 in., *The Piazza of St. Mark's, Venice, during a Festival*, and a *View of the Doge's Palace, Venice*, with numerous boats, gondolas, and figures, selling for 1,500 gns. and 1,350 gns. respectively. These two pictures were purchased some forty-three years ago for £100. The more important of the other Guardi pictures were:—A pair of *Views of Islands near Venice*, with rustic buildings, figures, and boats, 16 in. by 26 in., 300 gns.; *Ruins of a Palace near the Coast*, with figures and boats, 20 in. by 20 in., 640 gns.; *View near Venice*, with old bridge, figures, and boats, 11 in. by 19 in., 140 gns.; another *View near Venice*, with old bridge, boats, and figures, on panel, 7 in. by 9 in., 140 gns.; and a pair of small pictures of the *Church of San Giorgio Maggiore* and an island with boats and figures, 7 in. by 11 in., 195 gns. The best of the several pictures ascribed to Canaletto was a *View of the Piazza of St. Mark's, Venice*, with numerous figures, 22 in. by 40 in., 500 gns. An example of this artist's nephew, Bernardo Bellotto, *A View in Dresden*, with boats and figures, 7 in. by 12 in., brought 230 gns.

Taken in the order of sale, Mrs. Ashley's collection also included:—B. Graet, a canvas containing *Portraits of a Lady and Gentleman* in black dresses and their son in grey dress with a dog in a landscape, 22 in. by 27 in., signed with initials and dated 1657, 290 gns.; P. de Hooghe, *Garden of a Villa*, with a servant-maid carrying a basket approaching the door where a lady and gentlemen are standing, on panel, 20 in. by 16 in., 600 gns.; T. de Keyser, *Portrait of a Gentleman* in black dress with lace collar, on panel, 16 in. by 12 in., 180 gns.; A. Van Ostade, *A Beggar-man standing under an Archway*, on panel, 11 in. by 9 in., 210 gns.; P. A. Baudois, *Lovers near a Well*, 12 in. by 9 in., 155 gns.; F. Boucher, *A Shepherdess seated in a Landscape* with a child and a lamb, listening to a young shepherd who is playing a pipe, 32 in. by 27 in., 180 gns.; N. Lancret, a pair of *féte champêtre*, oval, 41 in. by 34 in., 520 gns., and *The Dancing Academy*, 48 in. by 41 in., 100 gns.;

and J. B. Pater, *The Seasons*, a set of four, oval, 32 in. by 30 in., 1,250 gns.

Mr. Balfour's collection included a beautiful example of N. Hondecoeter, *A Peacock, Poultry, Ducks, and Pigeon*, in a landscape, 48 in. by 61 in., signed, 1,600 gns.; and also the following: L. Backhuysen, *Shipping in a Storm*, off the coast, 52 in. by 71 in., 360 gns.; C. Daubigny, *River Scene*, with boats and ducks, on panel, 14 in. by 23 in., 1867, 380 gns.; J. Van Goyen, *River Scene*, with a church and other buildings on the right, a ferry-boat with figures and horses on the left, on panel, 18 in. by 26 in., signed and dated 1656, 780 gns.; Ben Marshall, *A Sportsman*, with a pointer, 28 in. by 36 in., 1799, 120 gns.; Jan Molenaer, *Interior of a Barn*, with a large company of peasants merry-making, 43 in. by 49 in., signed and dated 1662, 360 gns.; J. Van Tol, *Interior*, with an old woman and two children, 18 in. by 15 in., 160 gns. The sale also included: T. S. Cooper, *Goats on a Mountain Side*, 19 in. by 35 in., 1847, 180 gns.; Sir J. Reynolds, *Portrait of Sir Narborough D'Aeth*, of Knowlton Court, Kent, when a boy, in green dress, resting his left hand upon a table, 29 in. by 24 in., 330 gns.; J. Linnell, sen., *Haymakers*, 28 in. by 39 in., exhibited at the Royal Academy, 1864, 300 gns.—this was in the C. P. Matthews sale of 1891, when it realised 450 gns.; and an early example of G. Romney, a *Portrait of a Lady* (Mrs. Hansard), in white satin dress with yellow sash, powdered hair, seated in a landscape with a dog, 49 in. by 39 in., 800 gns.

ON the 1st of May Messrs. Christie, Manson & Woods disposed of a number of books from various sources,

many of them forming part of the Massey-Mainwaring collection, sold by order of the trustees. This sale was uniformly good, though no very high prices were realised. A high standard of binding and general condition contributed

to a very great extent towards the excellent average which is nearly always maintained in the King Street rooms. For instance, the *Beauties of England and Wales*, 18 vols. in 32, together with Forsyth's *Beauties of Scotland*, making together 37 vols., 1801-15, seldom realise as much as £20 10s. even when on large paper, and only did so in this instance because the binding was exceptionally good (maroon morocco with richly gilt backs). The same remark applies to some extent with respect to Loudon's *Arboretum et Fruticetum Britannicum*, 8 vols., 8vo, 1838, which realised £30 (morocco extra). This set had, however, coloured plates, and only fifty copies were issued in that style. Daniel's *Rural Sports*, 4 vols., 4to, 1805-13, is a comparatively common work, and yet the copy sold on this occasion realised £16. This was because the plates

were in two states, plain and coloured, and also because the binding was exceptionally good. It was dark blue straight-grained morocco extra, with an original drawing of a bird, on a white ground, inserted on each side. Special features of this kind naturally tend to exalt the value of any book with which they are associated, and it is somewhat extraordinary that they are in evidence more frequently at Christie's than anywhere else.

Among the other books sold on the same occasion were the following:—Britton's *Architectural Antiquities of Great Britain*, 5 vols., and *Picturesque Antiquities of the English Cities*, together 6 vols., 4to, 1807-30, £19 (large paper, the plates in two, three, or four states, morocco extra); Lewin's *Birds of Great Britain*, 4 vols., 4to, 1789-92, £11 11s. (old calf extra); Repton's *Theory and Practice of Landscape Gardening*, 1803, 4to, £10 10s. (calf extra, fine copy), and the same author's *Fragnments*, 1816, 4to, £21 (finely bound in morocco extra); Le Brun's *Galerie des Peintres Flamands, Hollandais et Allemands*, 3 vols., folio, 1792-96, £14 10s. (proof plates, morocco extra); Meyer's *British Birds and Their Eggs*, 4 vols., folio, 1835-41, £27 (half morocco gilt); Pyne's *Royal Residences*, on large paper, 3 vols., 1819, folio, £19 (morocco extra); Grimm's *German Popular Stories*, 2 vols., 8vo, 1823-26, £26 (morocco extra, uncut); Smith's *British Mezzotinto Portraits*, 4 vols., 8vo, 1884, with the 125 autotype portraits, £28 (buckram, uncut); Redford's *Art Sales*, 2 vols., 1888, folio, £14 (cloth, uncut), and Chippendale's *Le Guide du Tapissier*, 1762, folio, £27 (old calf, some plates stained). Most of these books were in excellent condition and in fine bindings. For this dual reason the prices realised were, generally speaking, above the average. It may be observed that Meyer's *British Birds and Their Eggs* was perfect. As a rule the plate in Vol. I., "Eggs of the Golden Eagle," etc., is missing, and that in Vol. IV., "Red Headed Pochard," is very often wanting also.

Messrs. Sotheby's sale of the 1st and 2nd of May was noticeable chiefly for the collection of Bibles and Testaments formed by the late Rev. Richard Lovett, of Clapham. This would have been an excellent collection had the books been perfect, but, unfortunately, most of them were not. It is a very difficult matter to obtain really good copies of old Bibles. There is nearly always something wrong with them. They are generally dirty through much fingering in the past, very often imperfect from the same cause, and not unfrequently cut down, sometimes to the headlines. Mr. Lovett had, however, an apparently complete copy of the Complutesian Polyglot Bible of Cardinal Ximenes, 6 vols., folio, 1514-17, and this realised £57 (russia, re-backed, some of the leaves discoloured and wormed). He had also a complete copy of the scarce first edition of the Genevan or so-called "Breeches" version of the Bible, printed at Geneva by Rowland Hall in 1560. This Bible is very rarely found complete, and the price realised (£50) was not out of the way. The English New Testament of 1550 (London, Thomas Gaultier) also appeared to be perfect, though several leaves had been mended, and this



realised £19 (morocco). It belongs to Tyndale's version and is supposed to have been edited by Sir John Cheke. A copy of the first edition of the French Protestant Bible for the use of the Vaudois, 1535, folio, though not quite complete, sold for £18 (old French morocco).

Among the many other Bibles sold at this same sale was the first edition of the Great Bible, known also as Cranmer's and Cromwell's Bible, 1539, folio. This is a very scarce book when in really sound condition, but this copy had both title pages inlaid and several leaves mended. It sold, not subject to return, for £31, while a later edition, that of May, 1541, folio, realised £13. On the whole this was a reasonably good example, being complete, but cut down and somewhat stained in parts. The first edition of the Bishop's Bible, with the "Treacle" reading in Jeremiah viii. 22, was so imperfect that it sold for no more than £4. A good sound copy of this version (Richard Jugge, 1568, folio) is worth from £70 to £80. This exhausts the Bibles, or rather such of them as are worth mentioning, and the rest of the sale furnishes little of much interest, the most noticeable entries being an imperfect copy of Foxe's *Acts and Monuments*, 1st edition, 1562-63, folio, £19 10s. (modern morocco), and the very scarce tragedy by Massinger entitled *The Virgin Martyr*, 1622, 4to, which realised £30, though bound in half calf and cut down. No perfect copy of the first edition of Foxe's *Acts and Monuments* is known to exist. One catalogued as perfect realised £150 some years ago, but on collation it proved to be otherwise, as usual.

The portion of the library of the late Mr. Henry Charles Harford, sold at Sotheby's on May 6th, was of far better quality; in fact this was an excellent sale, realising very nearly £2,200, though the catalogue contained but 289 lots. Most of the books in this collection were important, and some high prices were realised, especially for the *Americana*. For instance, seven tracts of that character, though comparatively late in date (1744-55), sold for as much as £405. Roger Williams's *Bloody Tenet of Persecution*, 1644, and the same author's *Bloody Tenant Yet More Bloody*, 1652, the two in one volume, brought £40 (original calf); two copies of a broadside printed in 1685 under the title of *The Case of William Penn . . . against the Lord Baltimore's Pretensions to a Tract of Land*, £30; and Ashe's *Carolina*, 1682, 4to, £17 (unbound). Captain John Smith, though a Lincolnshire man, is generally associated primarily with North America, for it was he who first gave the name "New England" to that continent, the coast of which he also mapped out. His books are classed as *Americana*, and it is worthy of note that his very rare *Sea Grammar*, printed at London in 1627, 4to, realised £20 at this same sale (unbound), while Thomas's *Historical Account of Pennsylvania*, 1698, small 8vo, made £160 (original boards).

The following are also worthy of special note:—Walton's *Compleat Angler*, the second edition of 1655, 12mo, £25 (bad copy, imperfect and stained); Shakespeare's *Hamlet*, printed by W. S. for John Smethwick, without date (1636?), £172 (unbound, several leaves soiled and damaged); Milton's *Paradise Lost*, 1669,

4to, with the seventh title page, £37 (original calf), and *Paradise Regained*, with *Samson Agonistes*, 1671, 8vo, £31 (original calf); *The Strange and Dangerous Voyage of Captain Thomas James*, 1633, 4to, £30 (original half binding), and some pamphlets on Tobacco and A Pack of Playing Cards. These latter comprised fifty-two picture cards, satirical of proposed bubble joint stock companies in the latter years of the reign of William III. The price realised was £10 5s. The pamphlets on Tobacco, four in number, sold for as much as £32, although they were as a whole in anything but good condition. Many of the leaves were damaged or stained, and in some instances both imperfections were noticeable. These tracts were shortly as follows: *A Work for Chimney-sweepers, or a Warning for Tobacconists*; *A Defence of Tobacco*, being an answer to the preceding; Beaumont's *Metamorphosis of Tobacco* (in verse); and *A New and Short Defense of Tobacco*. Each of these was printed in the year 1602, 4to, and all were bound together in the original half leather covers.

The sales of May 8th and 9th at Puttick & Simpson's, and May 14th at Sotheby's, were unimportant, in fact the only books worthy of special notice were an unrecorded edition of Drayton's *England's Heroicall Epistles*, printed at London by I. R. for N. L., 1600, 8vo, £32 (original vellum), and an imperfect copy of the first folio of Shakespeare's plays, 1623, which realised £305. The copy of the *Magna Carta*, printed by Whittaker at London in 1816, which realised £42 10s. at Sir Mark Sykes's sale in 1824, now brought £11 11s. This was a gorgeous production published at fifty guineas and printed in letters of gold on vellum with decorated borders showing the arms of the barons, though there are, we believe, other copies more gorgeous still, which, by means of paintings, jewellery, and magnificent binding, reached a cost of 250 guineas. All alike are sure to be at a low ebb at the present time as there is little demand for very expensive books of this class. Those more in vogue were seen in considerable numbers at the sale of books from the library of Mr. W. Bromley-Davenport which Messrs. Sotheby held on May 10th and 11th, on which occasion more than £4,500 was realised for the 378 lots contained in the catalogue. A number of choice illuminated manuscripts contributed very materially to this result, one of them, a German manuscript of the fifteenth century on vellum, realising £695, and another of French execution, also of the fifteenth century, £550. This season has been especially noticeable for the large number of costly manuscripts which have been thrown on the market.

Among Mr. Bromley-Davenport's printed books the first to claim attention was Katherine of Aragon's copy of Agricola's *De Incertitudine et Vanitate Scientiarum et Artium*, Antwerp, 1530, small 4to, which realised £37. This copy was not a particularly good one, but the binding, disclosing the Queen's arms quartered with those of Henry VIII., more than made up for any deficiencies noticeable in this work of "the least of the magicians." Du Cerceau's *Les Bastimens de France*, first edition, 2 vols., folio, 1576-79, bound

In the Sale Room

together in the original calf, sold for £40 (slightly stained in parts); the extremely rare first edition of Berlinghieri's *Geographia*, 1481, large folio, £77 (vellum, not quite perfect and some leaves cut or inlaid); Boccaccio's *De la Louange et Virtu des Nobles et Vertus des Dames*, Paris, 1493, folio, £112 (old calf, slightly wormed); an imperfect copy of the celebrated *Book of St. Albans*, 1486, £61 (morocco); Columna's *Hypnerotomachia Poliphili*, Venice, 1499, £100 (vellum, uncut); and Moreau le Jeune's *Monument du Costume Physique et Moral*, 1789, folio, £81 (original boards, backed). These were the highest amounts realised, but many volumes which did not come up to this standard so far as price was concerned were nevertheless of very great importance. There were, for instance, four presentation copies of works by J. J. Rousseau, inclusive of the first edition of the *Contract Social*, on large paper, 1762, and those together realised £63, while a large paper (?) copy of Esquemeling's *Bucaniers of America*, 2 vols., folio, 1684-85, made £14 5s. (old calf), and a very rare and early edition of the *Driadeo Damore* of Luca di Pulci, no date (but about 1480), £36 (modern vellum).

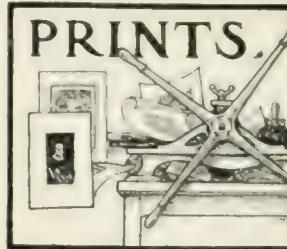
Messrs. Hodgson's sale of May 29th and 30th practically brings the record of the month to a close, for although a most important collection of books was disposed of on the 31st, that sale was carried on into the following month and will be more properly considered when we come to consider the records of June. At the Chancery Lane rooms some very noticeable books were disposed of, chief among them being another copy of Gabriel Thomas's *Historical and Geographical Account of Pennsylvania*, printed at London in 1698. This copy had something of a history. It was acquired, it seems, by a bookseller in the New Cut along with a number of worthless books, and was offered by him to several customers for £5, though without result, a fortunate renunciation so far as he was concerned, for it now realised £99. This, the earliest work of historical importance relating to Pennsylvania, is dedicated to "Friend William Penn." A copy sold by auction in June, 1902, for £109, and another for £160, as previously recorded (*see ante*), so that its value ought to have been estimated with some degree of accuracy. Another high price realised at this sale was £110 for a complete copy of the excessively rare but short-lived periodical *The Snob*, which contains some of Thackeray's earliest literary efforts, among them "Timbuctoo," a skit on Tennyson's prize poem. *The Snob* is complete in eleven numbers, printed on variously tinted papers, each being headed, as usual, "second edition," "third edition," and so on at the top of the first page. The truth is that the periodical died a natural death from want of support, and that the variety of editions through which it was supposed to have passed existed only in the imagination of its promoter. It comprises five preliminary leaves and sixty-four pages, and measures some seven and three-quarter inches by five and three-quarter inches. It was the pioneer of another literary magazine, entitled *The Gownsman*, with which Thackeray was also closely connected.

TWO important sales of engravings were held during May, one at Christie's and one at Sotheby's, at both of which prices were realised that indicate that the eighteenth century mezzotint and colour print still possess a remarkable attraction for the connoisseur. Other sales of prints were held, Sotheby's holding no less than four engraving sales during the month; but few prices were obtained deserving of notice. On the 3rd, for instance, a collection of many hundred mezzotint and other portraits and engravings by Hogarth, mostly in early states, failed to realise more than £474, 65 prints by the great pictorial moralist going for under £30. These included first states of *The Industrious and Idle Apprentices*, early states of the well-known *Harlot's Progress* set, with large margins, and a fine impression of the *March to Finchley*, with the single "s" in Prussia. The sale at Sotheby's on the 13th, too, was a comparatively dull affair, the only lots of interest being a copy of Turner's *Liber Studiorum*, most of the 71 plates, fine early impressions, but all, unfortunately, cut close, which made £85; whilst at Christie's rooms on the 23rd, in a collection of English and French eighteenth century prints forming part of the Massey-Mainwaring collection, the only lots of note were *The Anglers' Repast* and *The Party Angling*, after Morland, in colours, which made £81 18s., and *La Comparaison*, after Lavreince, by Janinet, and *L'Aveu Difficile* and *L'Indiscretion*, by the same artist and engraver, all in colours, which made £57 15s. and £58 16s. respectively.

Christie's most notable sale was that held on the 13th, which included several of the most popular eighteenth century mezzotint portraits as well as a few colour prints. Amongst the former was a fine first state of Finlayson's plate after Read's portrait of *Elizabeth Duchess of Hamilton*, which reached £220 10s.; a second state of Valentine Green's plate, *The Ladies Waldegrave*, went for £162 10s.; and a nice proof impression of Cousins and Walker's plate of *Robert Burns*, after Nasmyth, made £63.

Of the prints in colour there must be mentioned the *Duchess of Devonshire* and the *Duchess of Rutland*, both by Green, after Reynolds, which together made £173 5s., and for a set of eight prints by Bentley, after H. Alken, *The Grand Leicestershire Steeplechase*, £56 14s. was given.

Sotheby's most notable sale, which took place on the 29th, consisted of the collection of engravings formed by the Earl of Sheffield, which included several fine portraits after Reynolds. Catalogued in 168 lots, the day's sale produced the satisfactory total of £1,783. With the exception of a fine impression in colours of *Mademoiselle du T * * **, after Le Moine, by F. Janinet, which made £86, the best prices obtained



were for the Reynolds portraits, several of which were fine early impressions. The chief were *Georgina Duchess of Devonshire*, by V. Green, £125; a first published state of *Dr. Johnson*, by W. Doughty, the inscription in etched letters, £155; and *Mary Duchess of Rutland*, by Green, before the alteration of the plate, £105.

MESSRS. GLENDINING & CO. held an important sale of coins, medals and decorations during May, including



an officer's gold Peninsula medal for Vittoria. This item proved to be the most notable lot in the sale, realising £48. It was presented to Major Peter Fraser, of the Royal Scots, who was killed whilst leading a forlorn hope at the siege of St.

Sebastian. The medal was accompanied by a letter to his widow, conferring the decoration, signed by Prince Frederick Duke of York. Several Military General Service, with rare combinations of bars, made excellent prices. One with Sahagun and Benevente, Vittoria, Orthes, and Toulouse bars, to a private of the 10th Hussars, made £13 10s.; an exactly similar lot, though not in quite such a brilliant state, made £10 10s.; and the same sum was given for a Naval General Service medal, presented to a midshipman, with bars for 1st June, 1794, St. Vincent and the Nile. Another important naval medal, with bars for Copenhagen, 1801, Trafalgar, and Algiers, made £10, and one with two bars, Camperdown and Copenhagen, 1801, went for £8.

An interesting lot was a large oval plaque, engraved in the style of Simon Passe, with an equestrian figure of Charles I. when Prince Charles, inscribed "The high and mighty PRINCE CHARLES PRINCE of Great Brittayn and Ireland," etc., which realised £9 10s.

THE sale of the third portion of the Massey-Mainwaring collection at Christie's on May 7th and two following days proved to be a dull affair when compared with the preceding portion, the £13,920 realised being, it is believed, less than was anticipated. The items which comprised the first day's sale were formerly exhibited at the Bethnal Green Museum, and included some pieces of French furniture upon which the late owner set great store. The prices obtained for them, however, did not confirm this estimation. There was, for instance, a superb Regence commode, the mounts designed by Cressant, and executed by the great Caffieri, a magnificent example of the work of the French cabinet makers of this important period in the history of French furniture, which was thought worthy of being illustrated in Lady Dilke's book on French eighteenth century

furniture, but which failed to produce a higher bid than £1,785. Another fine lot, a Louis XVI. marqueterie toilet-table, stamped I. Bondin ME, formerly the property of Marie Antoinette, for which it is said the late owner refused an offer of £5,000, made only £892 10s., and a marqueterie commode and console table, both of the same period, the corner mounts of the former by Cressant, and the latter executed in the manner of Weisweiller, made £367 10s. and £325 10s. respectively.

Few other notable lots appeared on the first day, the exceptions being a pair of bronze reclining figures of the infant Bacchus and Cupid, which made £283 10s., and a Boulle clock for which £168 was given.

The second day was barren of sensation but for a set of three old Dresden vases and covers, and a pair of beakers, with the rare Augustus mark, which reached £1,050, about a tenth of the value placed upon them by their late owner, and a German 17th century cup formed as a nautilus shell mounted with silver gilt, which, after some protracted bidding, eventually sold for £441.

The concluding day was devoid of interest, not one of the items offered reaching three figures, and only two making over £50.

As regards silver sales, the month of May proved a notable one, including as they did the collections of the well-known King's Counsel, Mr. E. Marshall Hall, and Mr. Francis Baring, of Norman Court, Salisbury. The *clou* of the first-mentioned collection proved to be a dainty Charles II. and James II. toilet service, which reached what is believed

to be the record price of £1,000. It consists of twenty-two pieces, all engraved with Chinese figures, trees, and birds, and was somewhat similar, though considerably lighter in weight, to one sold a season or two ago for over £800.

Many of the lots in this sale sold at per ounce realised notably higher prices, amongst them being three small muffineers with moulded borders, 1718-1722-4, 5 oz. 10 dwt., 330s.; a Commonwealth plain porringer, 1655, 6 oz. 8 dwt., 580s.; and a James II. two-handled porringer and cover, 1686, 32 oz. 7 dwt., and a William III. monteith by Thomas Parr, 1701, 53 oz., each of which made 190s. an ounce. There must also be mentioned a Charles II. plain tumbler-cup and a plain cylindrical mug which made 200s. and 215s. an ounce respectively, and a plain tea-cup by William Fleming, 1714, 2 oz. 3 dwt., for which 230s. an ounce was given.

The Baring sale, in which were included various other properties, was also important, especially for the Charles II., William III., and Queen Anne pieces which it contained. Of the former reign there was a porringer,

In the Sale Room

cover, and stand, 1674, 50 oz. 9 dwt., which reached £70s. an ounce, whilst of the many fine William III. pieces there must be mentioned two massive monteiths which made 140s. and 70s. respectively, and a mug by Benjamin Pyne, about 14 oz. in weight, which sold at 245s. an ounce. The Queen Anne items included an oval tobacco-box by Edward Cornock, 1709, 3 oz. 8 dwt., 260s. an ounce, and a plain octagonal coffee-pot 98s. an ounce.

An interesting lot consisted of a collection of 359 old English silver caddy spoons of the periods of George III., George IV., and William IV., and a few early Victorian of various designs which were bid up to £205, and there must also be recorded a Charles I. beaker, with the Lincoln hall-mark, *circa* 1640, 3 oz. 19 dwt., 360s. an ounce. This last piece is illustrated on page 421 of *Jackson's English Goldsmiths*.

The most notable pieces of silver-plate sold during May was a rare Elizabethan silver-gilt tankard and cover, dated 1599, which appeared at Robinson and Fisher's rooms on the 3rd, which realised £2,300. Its weight is 21 oz. 15 dwt., and the maker's mark is 1A. A similar cup forms the subject of an illustration on page 311 in *Cripp's Plate*, the original of which is in the Ashmolean Museum, Oxford.

THREE important dispersals of furniture and porcelain took place at Christie's during May, the Norman Court **Furniture and China** collection, the property of Mr. Francis Baring, on the 3rd, the porcelain and objects of art of the late Viscount Melville and others on the 14th and 15th, and the collection of the late Hon. Mrs. John Ashley on the 29th and 30th. The first-named collection was chiefly formed by Mr. Charles Baring-Wall, of Norman Court, Salisbury, about the year 1820, and several of the objects are mentioned in *Antiquities of Hampshire*, by G. F. Prosser, 1833. Early in the sale a Nymphenburg service with impressed and blue marks, consisting of ninety-four pieces, reached the high figure of £336, and a pair of Chantilly vases went for £115 10s. The Sèvres porcelain was then offered, and amongst the numerous high prices realised there must be noted a pair of dainty candlesticks painted with flowers and birds on gros-bleu and gold ground, £168; a cabaret by Dodin, 1768, went for the same sum; and a pair of biscuit figures of Venus and Mercury, after Falconet, made £252.

Various notable bronzes were also sold, including a group representing Hercules Slaying the Lion, by Soldano, £420, and the Sources of the Nile and the Tiber, a pair of allegorical groups, by Zoffoli, after the originals in the garden at Versailles, £441. There must also be noted a pair of old French marble statuettes of children, £346 10s., and a pair of statuettes by J. B. Xavery, 1728, representing Peace and War, £409 10s.

The feature of the sale on the 14th and 15th was the porcelain, though some of the furniture sold realised high prices.

The first part of the sale was devoted to English and Continental porcelain from various sources, much of which was distinguished for its quality. There was, for instance, a Worcester oviform vase painted with exotic birds on mottled dark blue ground, and the shoulders pierced with a band of diamond-pattern panels, which made £157 10s.; a bowl from the same factory with the square mark went for £147; and three tea services, also from the Worcester factory, made £162 15s., £105, and £152. The latter painted with sprays of flowers in shaped apple-green borders is marked with the Dresden crossed swords in blue. There must also be noted an oviform Chelsea vase, painted with a Chinese design, which went for £152 5s.

Then followed some porcelain the property of the late Viscount Melville, the chief item in which was a Chelsea bowl, cover and stand, which reached ten shillings short of £200, whilst a pair of Louis XV. encoignures decorated with Chinese landscapes in black and gold lacquer, the property of a lady, made £420.

A considerable quantity of Chippendale furniture was sold in the first day's sale, amongst the more notable pieces to be recorded being a cabinet with folding doors, £283 10s.; a knee-hole writing table, carved, with borders of foliage, £252; and a console table of stained beech-wood, boldly carved, £168.

The second day's sale opened with the porcelain and art objects of Mr. Robert T. Gill, which included a vase-shaped patch-box of brown agate delicately mounted with gold, the mounts pierced and chased with strap-work and masks, partly enamelled and set with rose diamonds, and on the cover is seated a small enamelled figure. For this delightful piece of French 17th century work £2,150 was given. There was also a set of three Hochst vases and covers painted with Watteau figures, which made £325 10s.

The property of a nobleman sold in this sale consisted of some charming terra-cotta figures, the chief of which was a pair of groups of Satyrs, Bacchanals, and Nymphs, signed Clodion 1798, which reached £1,050.

The day's sale concluded with some notable lots from various sources, some of which possessed considerable historical interest. There was a charming pair of Dresden figures of the Countess de Koessel and Augustus II., which sold for £630, and two Sèvres cabaret made £110 5s. and £336 respectively. The first of these cabaret, by Noel, was formerly the property of Marie Antoinette, whilst the other was presented by George IV. when Prince of Wales to Mrs. Robinson, the celebrated actress.

One very important piece of Oriental porcelain was sold, and several others made prices worthy of record. The chief piece was an old Nankin oviform vase and cover, with branches of flowering prunus reserved in white on a marbled blue ground, which realised £1,207 10s., and another fine piece was a large cylindrical Kang-He vase enamelled with a tournament scene, for which £315 was given.

Finally there must be recorded a Chippendale

bookcase, carved with flowers, busts and foliage, and key-pattern borders, which made £304 10s. This fine piece was formerly at Kensington Palace in the room in which George II. died.

The last sale to be noticed is the dispersal of the Ashley collection, which, extending over two days, produced £10,306. High prices were numerous, the chief lots to be mentioned on the first day being a Sèvres biscuit bust of Louis XV., by Dodin, 1758, £1,000; a set of three Louis XV. vases formed of an old Chinese celadon bottle and two jars, £441; and a pair of Louis XII. parquerie commodes, £651.

On the second day the chief feature was a collection of Dresden figures, which included a pair of figures of a Chinaman and lady, £325 10s., and a pair of peacocks, £168.

There must also be mentioned a pair of Sèvres figures of a lady and gentleman in court costume, which at Robinson & Fisher's rooms on May 10th sold for 1,000 gns.

FOR a considerable period no important collection of arms and armour has appeared under the hammer, so that the announcement that the collection of Senor Don Alberto Gonzalez-
Arms and Armour Abreu, of Seville, was to be sold on the 23rd attracted a considerable gathering to Christie's rooms.

The most interesting items were three complete suits of armour, which, together, totalled about £1,000. The first, a full suit, Italian Milanese workmanship of the latter part of the sixteenth century, made £525; the second, a Spanish late sixteenth century suit, realised £136 10s., and the last, an Italian Milanese suit of the same period, went for £399.

ONE of the most important and interesting documents that has ever appeared under the hammer was sold at Messrs. Puttick & Simpson's rooms on May 29th. This was the original order to Captain Robert Campbell, of Glenlyon, signed by R. S. Duncanson, giving instructions for the extermination of the Clan McDonald, dated

February 12th, 1692. A folio document consisting of twenty-three lines as follows:—

"You are hereby ordered to fall upon the Rebels, the McDonalds of Glencoe and putt all to the sword under seventy. You are to have a speciall care that the old ffox and his sones doe upon no occount escape your hands you are to secure all the avenues that no man escape. This you are to putt in executione att fyve of the clock precisely; and by that time or verie shortly after it I'll strive to be att you with a stronger party; if I doe not come to you att fyve, you are not to tary for me butt to fall on. This is by the Kings Special command, for the good and safty of the country, that these miscreants be cutt off root and branch. See that this be putt in executione without feud or favour, else you may expect to be dealt with as one not true to King nor Government, nor a man fitt to cary Commissione in the Kings Service. Expecting you will not fail in the fullfilling hereof, as you love your selfe. I subscribe these with my hand att Balicholis feeb : 12, 1692.

"(So) Ro. Duncanson.
ffor ther Maties Service

To Capt.
Robert Campbell
of Glenlyon."

The sum paid for the document was £1,400.

MESSRS. WILLIAM BUSH & SONS, of Sheffield, held an important sale early in May, consisting of the art collection of the late Mr. H. D. Marshall, of Gainsborough. The chief lot was *Hillingford's Napoleon I. at the Austrian Embassy, Paris*, painted at the order of the late owner, which realised 100 gns., this sum including the purchase of the copyright. *A Coast Scene*, by Vicat Cole, made 75 gns.; *The Evening Glow*, by Stuart Lloyd, changed hands for 42 gns., and the same sum was paid for *A Gipsy Encampment*, by W. Shayer, sen.

Various other works were sold, including G. B. Leslie's *Swiss Mountain Scene*, which realised 35 gns., a similar sum was paid for *Harvesting Time at Cullumpton, Devon*, by R. Beavis, and *Seed Time*, by the same artist, went for £24 3s.



Answers to Correspondents

Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Engravings.—**Mezzotints, after Lawrence.**—9,497 (Prague).—The majority of your mezzotints, after paintings of Sir Thomas Lawrence, are worth only 7s. od. or 10s. apiece, but if the one of *Master Hope* is an early state it may be worth several pounds.

Lancret.—9,483 (Colwyn).—We have never seen a print of the subject you enclose, and on examining your photograph through a magnifying glass, it has every appearance of a drawing in water-colours. We should say it is after Lancret.

Engraver of Colour Print.—9,486 (Rotherham).—We believe the original engraving from which your photograph is taken is by Bartolozzi, after Angelica Kaufman.

"Evening," after Claude Lorrain, by W. Byrne.—9,501 (Monmouth).—The engraving, of which you send us tracing of letterpress, is not an important one. It fetches about 30s. Your two French etchings are of very little value indeed.

"Caledonia in a Reel," after Buck, by Robert Stadler.—9,507 (Ryde).—If a good impression your colour print is worth £10 to £12.

"Mrs. Cosway," after R. Cosway, by Schiavonetti, etc.—9,508 (City Road).—The first four prints on your list are not mezzotints but stipples, and if genuine they are worth several pounds apiece. To say exactly, however, we must see them. The latter remark applies also to the mezzotint, *The Fern Gatherers*, of which many reproductions exist. The supposed pen sketches by T. S. Cooper are in all probability lithographs, and, if so, have not much value.

Doubtful Query.—9,513 (Buckingham Palace Mansions).—We cannot understand from your enquiry whether you are in possession of line engravings after J. Vernet's landscapes, which are of very small value, or whether you have some 18th century French colour prints, which, of course, are worth a good deal. If you refer to coloured line prints, they can only be hand-coloured, and in this state lose all their interest.

"A Storm in Harvest," after R. Westall, by R. M. Meadows.—9,523 (Stallbridge).—You have sent us a remarkably long list, in which the only print of interest appears to be the one we have selected as headline. This is worth £3 or £4, and most of the others have no value beyond a few shillings apiece. In one case, however, your description is insufficient to form any guide. You simply say engraving of an old gentleman, and give publisher's name. This, and the glass pictures, should be forwarded for our expert's inspection, together with the nominal fee mentioned in our letter.

Portrait of Queen Victoria, after J. Stewart, by S. W. Reynolds.—9,510 (Chester).—Your print is of no importance, and would not bring you more than 12s. to 15s.

Coloured Cards.—9,528 (South Hackney).—It is very difficult to say anything from your vague particulars, but apparently the things you enquire about are of no general interest.

"Fête à Cérès" and "Fête à Bacchus," after Poussin.—9,553 (Cordoba).—These two prints are not worth more than a few shillings each.

Engraving, and Tea Tray.—9,557 (Middelburg).—The engraving you mention is of no importance; worth only a few shillings. We regret we cannot value tea tray without seeing it.

"Death of Queen Eleanor" and "Edward and Eleanor," after W. Martin, by F. Bartolozzi.—9,574 (Dover).—Your two prints are worth about £1 apiece.

"The Honeymoon" and "The Wane of the Honeymoon," after Wheatley, by Laurie.—9,586 (Harrogate).—If your prints are good impressions printed in colours, and not merely hand coloured, they would probably realise £20 to £25 the pair at a good auction sale.

Portraits of the Duke of Wellington and Sir Robert Peel, after Sir Thomas Lawrence.—9,442 (York).—These are worth about £1 each, but for the other print you mention no collector would give more than 7s. 6d.

Objets d'Art.—Needlework Picture.—9,437 (Walthamstow).—Your picture, judging from the sketch you send, is not of the period of Charles I., but more probably of the late 18th or early 19th century. The faces were printed on silk for amateurs to surround with needlework. The value is about £3.

Chinese Ivory Chess-men.—9,546 (Cardiff).—Your set of Chinese chess-men has no special value, as they are very common. They are sold at about £2 10s. the set. The ivory ball has nothing to do with the chess-men. As far as we can tell from the photograph it is worth about £2 5s. to £3.

Bronze Statuette.—9,551 (Turin).—The bronze statuette of which you send us photograph is a reproduction of a very well-known original, located, we believe, in Italy. Copies are fairly common, and if your specimen is similar to others we have seen, it is 19th century. Anything more than a rough estimate of value is impossible without seeing the bronze, but taking into account your full description, our expert mentions £20.

Black Jack.—9,456 (Cheadle-Hulme).—If your Black Jack is equal to the specimen in the British Museum, it is worth £40 to £45.

Glass Picture.—9,534 (Southville).—Value about £1 10s.

Pottery and Porcelain.—Casket.—9,552 (Ilfracombe).—Your casket appears to be of French make of the latter part of the last century. We cannot value it without inspection, but, of course, it is of no interest from a collector's point of view.

Imari Vase.—9,559 (Edgbaston).—From the photograph your vase is a piece of 17th century Imari ware, and would be of considerable value but for the damage it has sustained. In its present condition it is worth £10 to £15.

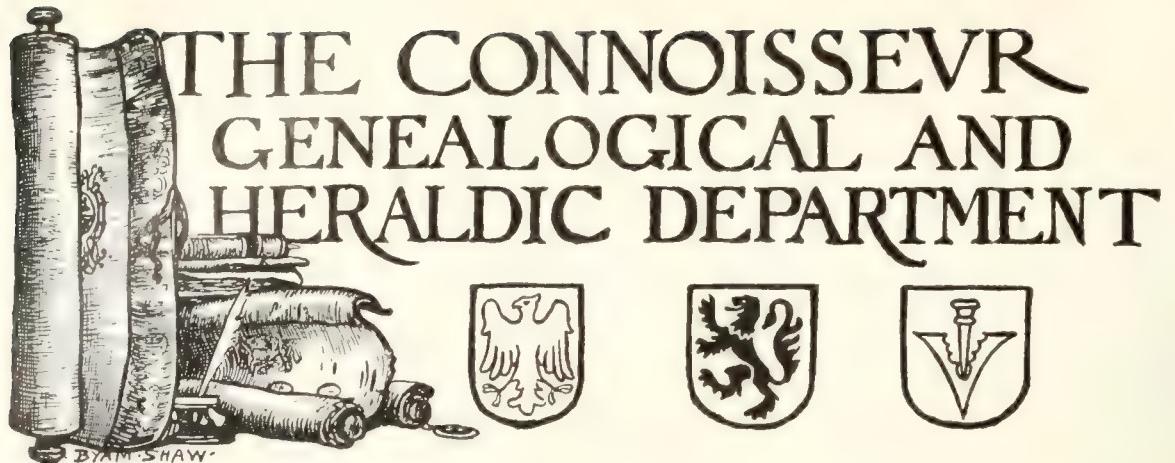
Chinese Vases.—9,581 (Sunderland).—We have looked at the photograph of your Chinese vases very carefully, and we find it difficult to believe that they are so old as 200 years. From the evidence before us we value the pair at £8; but it would be more satisfactory if one of them could be sent for inspection. The bronze vase is Japanese, worth about £10.

Chinese Vases.—9,463 (Swanage).—The two vases, of which you send us coloured sketches, are worth £4 or £5.

Wedgwood Plaque.—9,500 (Hayling Island).—If a genuine old one, your plaque is worth from £100 to £150, and it should be sent for expert examination. Your Castle Hedingham teapot is worth 10s. or 15s. only, as it is too modern to be much collected. The mark on your Sèvres cup and saucer indicates that it is modern, and not worth more than £2.

Staffordshire Figure.—9,502 (Reading).—We have never seen any modern copies of the figure of Stanfield Hall, and yours is, no doubt, genuine. Its value is about £1 10s.

Derby-Chelsea Figure.—9,504 (Slough).—It is very difficult to express an opinion about your figure without seeing it. From the photograph it has all the appearance of a Continental imitation, and the mark is not known. The initials evidently stand for James Duesbury, whom you incorrectly style John Dewsbury. Of course, if it is a genuine old figure, the unique mark would make it worth about £25.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MERLDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

1,028 (New York).—Sir James Thornhill, Serjeant Painter to King George I., was "one of the pioneers of a national school of art and the first native artist to receive the honour of knighthood." He was born at Melcombe Regis, Co. Dorset, in 1675, and belonged to the ancient family of Thornhill (or Thornhill), of Thornhill and Woolland, in that county, of which Leland says that "in the time of William the Conqueror, and long afore, the Thornhulls, of Thornhill, were in estimation in Blackmote." Sir James died 13th May, 1734, and the following is a contemporaneous reference to his death:—"Sir James Thornhill, Knt., the greatest History Painter this Kingdom has in any age produced! He painted the famous hall at Greenwich." His only daughter married the celebrated William Hogarth, and his widow, Judith, whose surname is unknown, died at Hogarth's house at Chiswick, 12th November, 1757, aged eighty-four. The Arms of Thornhill (or Thornhill) are *Argent a chevron gules between three Thistlebs proper, nebulant and leaved, or*: Crest, a blackbird a in the Ark. It may be mentioned, however, that, although the same Arms

were emblazoned over the fireplace in the hall of the old mansion at Thornhill, and dated 1676, the crest was there known to be a lion a passant, in a的态度 proper.

1,035 (New Southgate).—It would depend upon the terms of the Grant of Arms as to whether the grantee's brother and the latter's descendants would fall within its limitations. In the absence, however, of any special provisions the grantee and his lineal descendants would alone be entitled to bear the Arms therein granted.

1,039 (Edinburgh).—The Arms of the town of Inverness do not appear to have been matriculated at Lyon Office, but the following is a description of the armorial bearings which have been long used by that town and are to be found on its official seal: *Or a chief sable: Crest, a unicorn: Supporters, dexter a camel, sinister an elephant*; Motto, "Concordia et Fidelitas."

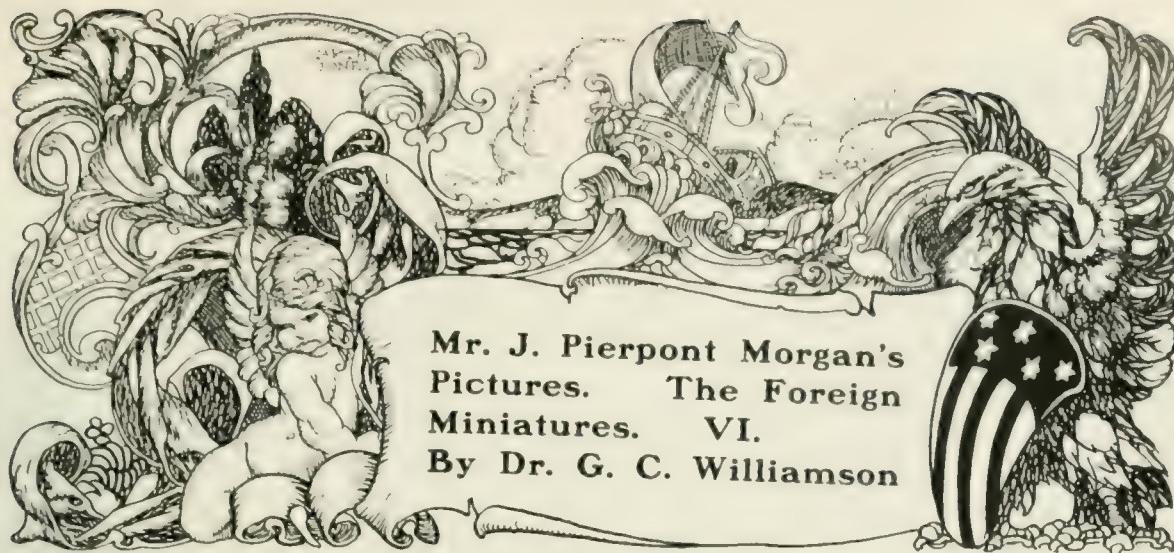
1,046 (London).—The Arms on the picture—*Argent a fesse engrailed gules between three martlets sable*—were granted to Robert Bound, Mayor of Bristol, 1709-10. He died December, 1715.

1,053 (London).—The armorial bearings on sketch are those of the family of Reynolds, of Carshalton, Co. Surrey, and not those borne by Sir Joshua Reynolds, P.R.A. The latter's Arms were *Argent a chevron sable or ani vire between three roses red: Crest, Out of a mural coronet or a demi talbot argent collared and lined or*.

1,057 (Baltimore).—Augustine Warner, member of the Council of Virginia, Burgess from Gloucester Co. in 1658-9 and Speaker of the House, cannot have been the Augustine Warner who was educated at the Merchant Taylors' School, as the latter, probably his son, was admitted, according to the school registers, 1657-8; the entry describes him as "eldest son of Augustine, gent., born in Virginia 20th Oct., 1643."

1,064 (New York).—John Davie, who emigrated to America in 1662, was a son of Humphrey Davie, a merchant in London, and grandson of Sir John Davie, first baronet, of Creedy, Co. Devon. He succeeded as fifth baronet upon the death of his cousin, Sir William Davie (another grandson, through the first Baronet's second son, William). Sir John married Elizabeth, daughter of J. Gibbons and widow of James Richards, of New England, by whom he had three sons, John, Humphrey, and William, and three daughters. At his death he was succeeded by his eldest son, John, who married Elizabeth, daughter of Sir John Acland, Baronet, of Killerton, Co. Devon. As evidence of the fact that there are no male descendants of the fifth baronet, the title became extinct in 1846, on the death of Sir Humphrey Davie, tenth baronet, when the estates devolved on Frances Juliana, sister and heiress of Sir John Davie, the ninth baronet. She married General Henry Robert Ferguson, who assumed the name of Davie, and was created a baronet in 1847. From the latter descends the present representative of the family of Davie, of Creedy.





HAVING now concluded our review of the English portraits in this famous collection, it will be well to turn to the collection of foreign miniatures, no less rich in treasures than that which has hitherto been described. In certain sections of foreign work Mr. Pierpont Morgan's collection is pre-eminently important, and of one French artist, Augustin, it contains such a long and important series that it is possible, from his cabinet alone, to reconstitute the life work of the artist, inasmuch as the collection contains the very earliest portrait of the painter done



No. LXXXI.—CHARLES DE
COISSÉ, MARÉCHAL DE BISSAC

when he was but a boy, an extensive range of his early works and examples of almost every period of his life industry up to its zenith, and down to the very year of his decease.

When to this long series we add a number of studies in closely filled sketch books, and many preparatory drawings for draperies and for the figure, we begin to understand that the miniatures of Augustin not only require a separate volume in the sumptuous catalogue now being prepared, but cannot even be referred to, unless within the space of a separate



No. LXXXII.—HENRI DE LORRAINE, DUC DE GUISE



No. LXXXIII.—LA DUCHESSE DE GUISE



NO. LXXXIV.—CATHERINE PRINCESSE DE CLEVES

article devoted to them alone.

The entire group of French miniatures in this extraordinary cabinet bears many resemblances to what has just been stated respecting Augustin. It commences with miniatures, executed in the very earliest periods of the art, works which may be styled examples

painted portraits, yet nothing signed by him has come down to the present day. There has raged a great deal of controversy about him, but as a rule critics are of opinion that seven small portraits in the Manuscript of the Gallic War in the Bibliothèque Nationale were done



NO. LXXXV.—LADY, NAME UNKNOWN, CALLED MARY OF GUISE, WIFE OF JAMES V. OF SCOTLAND

of the boyhood of French miniature painting, and it extends down to the miniatures of Dubois, who died within our own time, and gives us, therefore, a broad and luminous view of the whole history of the art. Not only does it travel through the centuries from the time of Francis I. down to that of Napoleon III., but it includes examples of almost every great miniature painter who flourished throughout this long space of time, and, more than that, the cabinet contains rare examples of the work of some of the lesser known artists, even in some cases boasting of having treasures absolutely unique within its possession.

It starts, fittingly, with a wonderful example of the work of Jean Clouet (No. lxxxi.), a miniature of remarkable historical importance. The personality of this elusive artist is wrapped in mystery. We know that there was such a painter, and from a print we know of one picture he painted, but we cannot tell where the original of this picture is. We believe him to have been the creator of a long series of portrait drawings, and ascribe to his hands several important pictures, but we have no definite evidence that he painted any one of them, and although history tells us that he was a painter and



NO. LXXXVI.—FRANCIS, COMTE DE LA ROCHEFOUCAULD

by him. Their wonderful beauty proclaim them the work of a master, and now to this seven Mr. Morgan has enabled us to add an eighth, because not only does his fine example closely resemble the seven in technique, but we have been able to discover the very pencil drawing for the portrait, and to identify the person depicted in it. The perfection of beauty in this miniature is only comparable to the work of Holbein, and it stands at the head of the

French series, the work of a pre-eminently great artist, and one of his choicest productions to boot. There

are other miniatures in the collection which can be attributed to the period of this great painter, some of which may have been painted by his own pupils, but they were more probably executed by the anonymous artists of his day, who are grouped together as the painters of the School of Clouet. Amongst them we must refer to the portraits of the Duc and Duchesse de Guise. The one of the Duc Henri de Guise (No. lxxxii.), surnamed Le Balafré, resembles, as regards the portrait, a



NO. LXXXVII.—CHARLES IX. OF FRANCE

Mr. J. Pierpont Morgan's Pictures

painting at Versailles, but the costume is different in that picture. The Versailles picture was painted in 1570, this one a little later, perhaps about 1580. The companion portrait of Catherine de Cleves (No. lxxxii.), also in the Duc de Guise, painted in 1570, belongs to a period about fifteen years after the marriage took place, when the Duchesse was about thirty-seven, and closely resembles a picture of the same lady at the Château d'Eu. There is another portrait of Catherine de Cleves in earlier years (No. lxxxiv.), painted, perhaps, about 1580, when she was thirty-two years old. It has been called a portrait of Anne d' Este, the mother of the Duc de Guise; but it appears to be much more likely that it is the Duchesse. A curious painting belonging to about the same period may very likely represent the mother of Mary Queen of Scots, Mary de Guise, the wife of James V. of Scotland. It is certainly an important work of the sixteenth century (No. lxxxv.), and the features of the portrait have some characteristics which recall those of the Queen; but it has not been found possible at present to definitely name the miniature. There is a charming miniature on vellum representing Francis, Comte de la Rochefoucauld (No. lxxxvi.), the godfather, and afterwards the Grand Chamberlain for Francis I., and recently Mr. Morgan has acquired a picture of Louis XIII. by the same artist almost an exact counterpart to the miniature just referred to. When we come to François, son of Jean Clouet, we have evidence instead of tradition to guide us. A delightful miniature (No. lxxxvii.) which has always been given to François Clouet, and has passed through many

famous collections, including those of Dr. Propert and Mr. Tomkinson, has now reached Mr. Pierpont Morgan's collection, but some investigation in Paris has revealed the fact that it has always borne a wrong name. Instead of representing Francis II.,

as it has hitherto been supposed to do, it is a portrait of his brother Charles IX., the original drawing for it being still in existence, undoubtedly the work of the younger Clouet, and perfectly resembling the finished miniature in all its details. It bears upon it the date and name of the King, and establishes the attribution beyond question.

Another interesting fact concerning the early French portraits in Mr. Morgan's possession is that two of them have been the means of raising certain questions respecting two smaller works at Chantilly, and one in the Louvre. Mr. Morgan owns a famous picture representing the first Chapter of the Order of Le Saint Esprit, and he also possesses a full length portrait of Henri IV., and another full length of Henri II. Both of these first-named works are well represented at Chantilly, but the examples in that famous museum are in neither case so fine nor so perfect as those at Prince's Gate, and it seems probable from comparison that to the American



NO. LXXXVIII. HENRI II.

collector have fallen the originals, while the Conde Museum only possesses contemporary replicas. The picture of the Chapter of the Order contains a great many portraits, and one of the tasks of the writer has been to identify them. Owing to the existence in the Paris Library of a manuscript and an annotated replica, it has been possible to name some of the persons depicted, and the records of the Order have



No. LXXXIX.—VOLTAIRE AS A YOUNG MAN

enabled the remaining persons to be more or less definitely identified. By such means the picture has become an historical document of the highest importance.

The miniature of Henri II. (No. lxxxviii.) is almost identical with a picture in the Louvre, but the slight variations are such as preclude the possibility of its being a copy of the portrait in that famous gallery.

Of the great French enamel painter, Petitot, Mr. Morgan possesses one of the largest portraits he ever executed, only exceeded in size by one belonging to the Duke of Devonshire, and having this advantage over the portrait in the Duke's possession, that it is signed by the painter and dated, and besides this famous portrait he also owns what appears to be a contemporary water-colour sketch by Petitot. Other treasures of even more precious importance are two drawings by the same artist, made, it would appear, for enamelled portraiture, and signed by a monogram which we believe to be that of the master. If these

two drawings are really the work of Petitot, they are almost unique in the museums of Europe.

The tiny portraits, both in enamel and water-colour, belonging to the period of Louis XIV. contained in the cabinet, bring before us many of



No. XCI.—NICHOLAS LANCRET



No. XC.—GENERAL COLBERT

the most notable persons in French history, besides representing many artists whose works are of extreme

rarity. There is a delightful portrait of Voltaire in the early part of his life (No. lxxxix.), a charming sketch of Colbert (No. xc.), a signed enamel of Lancret the painter by one of the very rarest of French enamellers (No. xci.), a triumphant picture of Marshal Turenne (No. xcii.), a very pleasing portrait of the great Condé (No. xciii.), and a powerful delineation of the Marquis de Lavardin (No. xciv.), while chief perhaps in importance to all of these is a portrait of Molière by the younger Petitot. A miniature of Louis XIV. when a boy leads us to recall an historical puzzle which for a long time remained unsolved; the artist who painted it is known to have drawn the portrait of the King as a boy, and is said to have been the first painter who was ever allowed to delineate the royal features, but no one has ever been able to find a miniature portrait by André in the least resembling Louis XIV. Here, however, is the lost portrait, genuine beyond the question of doubt, and undoubtedly the work of André, and just as undoubtedly a portrait of Louis XIV. arrayed in the panoply



No. XCII.—LE VICOMTE DE TURENNÉ

Mr. J. Pierpont Morgan's Pictures



NO. XCIII.—*LE PRINCE DE CONDI*

been remounted with extreme precision. The result is that we fill up a gap in our knowledge of French portraiture which has too long remained empty.

To an even more remote period belongs a curious portrait of Henry VIII. (No. xciv.), quite evidently French work and painted on a French card, which must be given to the time of the Field of the Cloth of Gold, and was very likely executed in France as a gift from King Henry to his royal host. It depicts him in a rather more pleasant aspect than some other portraits, but withal his countenance is gloomy, lugubrious and fretful.

A very attractive portrait is that of Mlle. Françoise de la Mothe Heudancourt (No. xcvi.), and a very attractive personage must that charming girl have been. The Marquis de Richelieu admired her, the Chevalier de Gramont courted her, she drew away lovers from the celebrated Menneville, and eventually she had to leave the Court, for the King pressed his suit upon her with so much ardour that she very nearly upset the position of Mme. de la Vallière. The miniature of her is attributed to Justus von Egmont, and the flower work around it to one of the van Thielen family.

There are two remarkable portraits of Louis XIV.

—one a figure standing dressed in armour, and the other in full Court apparel on horseback. This latter picture is the work of a rare artist named Sévin, some of whose sketchbooks fortunately still remain, and in one

of them it has been particularly pleasant to discover the original drawing of some of the drapery worn by the King, and so to identify beyond doubt this gorgeously-coloured miniature as the work of the artist whose name it has borne.

Paintings by Largillière are very well known to collectors ; they are of remarkable decorative importance and of considerable value, but his miniatures are of far rarer occurrence, although we know from his papers that many were executed in his studio, and that they were always copies of his larger pictures. Whether he himself in all cases painted these miniatures we do not know ; probably it was so, or perhaps the greater part was the work of his pupils, finished, perhaps, with a few dexterous strokes by the painter, or, perhaps, originally started by him and left for his pupils to complete as regards the drapery, while the artist himself was responsible for the face. In Mr. Pierpont Morgan's collection are three of these interesting portraits in their contemporary frames, and to English students they have a special delight, inasmuch as they represent the last three of the Stuarts, the titular sovereigns of England, James III., Charles III., and Henry IX. The two younger are represented as boys gorgeously arrayed and full of charming expression, while the royal crown of England surmounts each of them, in its turn surmounted,



NO. XCIV.—*HENRY VII.*



NO. XCIV.—*MARQUIS DE LAVARDIN*



NO. XCVI.—*Mlle. FRANÇOISE DE LA MOTHE HEUDANCOURT*



NO. I.—PAINTED SATINWOOD-DRESSING-TABLE

EIGHTEENTH CENTURY



By Olive Milne Rae

No visitor to the section of the South Kensington Museum which contains English furniture can fail to be struck by the peerless beauty of design, colour, and workmanship of some of the fine pieces of satinwood to be found there. Although they are not many in number, their quality of excellence, even down to the minutest detail, is so astonishing, that one cannot imagine that furniture could ever possibly arrive at any higher state of perfection. There is a painted satinwood dressing-table of the eighteenth century, the elegant proportions, cunning design and fashioning, and exquisite painting of which would make it a fit subject for a poem; and a commode, probably designed by Sheraton, upon which the master seems to have put forth all his best effort, and the painter lavished his daintiest conceptions and most finished art and skill, and several other charming pieces.

The dressing-table (No. i.) is surely one of the daintiest ever made, but the maker's name is not given, which is a pity, for he must have been a notable artist. It is in the style of Sheraton, but it is not at all certain that its design is really his. No record of its origin or history remains at all, although it is a veritable masterpiece of the furniture maker's craft. Its extreme height is 5 ft. 7½ in., the extreme width 3 ft. 4 in., and the depth 22 in. These would seem the ideal measurements for a lady's dressing-table, for it is a perfect marvel of symmetry and compactness, not a single inch of space being wasted or superfluous.

The table itself is oblong, and exactly the right height for a lady to sit at comfortably while performing her toilette, which in the days in which the table was made was a very much more elaborate and important affair than it is nowadays. It was the day

when even great ladies used rouge and powder freely, wore wigs and patches, and wonderful head-dresses and turbans, the arrangement of which took much time and trouble, and when during the long and serious function of dressing they received their male friends, the beaux and gallants and "bucks" of the town, who would sit for hours gossiping with them, and even making suggestions as to the painting of an eyebrow, or the placing of a patch.

At either side of this table are piers, or little cabinets, the doors of which are adorned by large oval grisaille medallions. These are fitted up inside with shelves and pigeon-holes to contain paper and small books. Between these two piers a shield-shaped mirror, surrounded by a carved and painted wreath of flowers, is daintily poised. The cabinets also contain drawers, beautifully fitted with satinwood powder-boxes, a pincushion, a tin-lined space for the fair owner's cosmetics, pomades, etc., and all the numerous accessories of an eighteenth century dame's toilet into which "he who would pry is either a fool or a philosopher." Everything is most cunningly arranged in its own little partition, so as to take up an incredibly small amount of space.

Sheraton, in his *Cabinet Maker's and Upholsterer's Encyclopaedia*, tells us that all really fine eighteenth century dressing-tables were fitted up as writing tables as well, and this is managed in the case of the beautiful specimen at South Kensington by a clever device. Inside the big middle drawer underneath the table is a double-topped flap covered with green baize, which slides out and folds outwards like a card-table, and is supported on lopers. In this flap is a space containing an ink bottle (in which some dried-up ink still remains), another little bottle with a perforated top for sand, and a box for pens and

The Connoisseur

wafers. Thus the lady could write her *billet-doux* at her dressing-table while her hair was being brushed.

Underneath the table, supported and held aloft just at the intersection of the gracefully curved bars which connect the table legs, is a delicious little oval work-box of satinwood painted with flowers, and fitting into a gilded metal rim. This also is fitted inside with ivory bobbins and winders, a little faded satin pincushion, with some pins still left in it, and everything necessary for the "stitch in time."

The table top is elaborately painted with roses, jasmine, and nasturtiums, and at the extreme ends with bunches of strawberries and their leaves; and along its outer edges there is a wavy design of dark green ribbon, with a duchess's coronet, painted between each curl of the ribbon, which shows that the dressing table must have been made originally for some eighteenth century duchess. The grisaille medallions with which it is ornamented are exquisitely fine, and all the painting rich and profuse. Even the legs and bars are painted with garlands. It looks like the work of Cipriani, but of this there can be no certainty. The whole piece, however, is a work of finished and consummate art, and one cannot help regretting that the bare and meagre catalogue description gives no details of its history, which in all probability would make a most interesting romance, nor of the identity of its original owner, who, doubtless,

was some high-stepping and lovely dame, whose taper fingers were in many a political pie, and whose secrets that mirror knew—and kept.

The commode (No. ii.) is also a magnificent piece, made of fine grained satinwood, inlaid with rosewood. The front is bombé, with curved-in side-panels, on each of which is painted an oval medallion with vases of flowers. On the top is a beautifully painted landscape in sombre green and brown tones, which contrast delightfully with the rich golden colour of the wood. The artist was probably Cipriani, and it belongs to the later part of the eighteenth century, when satinwood furniture was so greatly in vogue. All our great masters of furniture delighted in it, and have left us superb examples of their design in it. Robert Adam, then in the zenith of his fame, was especially fond of it, and many of his finest pieces were painted by Angelica Kauffman, Cipriani, Piranesi and others, to his order. The figure subjects were often such as we find in old Bartolozzi engravings.

There is also a graceful and finely painted armchair (No. iii.) in satinwood, by Wright and Mansfield, in this collection. It is made after the style of Sheraton, but is of a later date than the other pieces. It is cane-bottomed, and has the "shield-back"—which is perhaps the most elegant of all the various kinds of chair backs, and was one of the best things



NO. II.—PAINTED SATINWOOD COMMODE

EIGHTEENTH CENTURY

Satinwood Furniture

that Heppelwhite ever evolved—and has a vase of flowers painted upon the centre of the shield.

The writing cabinet (No. iv.) is a perfect gem of its kind, though it looks too fragile ever to have been of much real use. It is of extremely pale coloured and finely-grained satin-wood, inlaid with coromandel and lined with mahogany. Its extreme height is about four feet. When the doors are open, a "nest" of drawers and some shelves and pigeon-holes are disclosed, and a flap pulls out underneath these, which forms the writing board. It was probably intended for a boudoir, and forms one of a pair, the other being also in the possession of the Museum.

The *magnum opus* of all eighteenth century satinwood furniture, however, is the glorious cabinet now in the possession of Mr. Partridge. It was made to the order of King Charles IV. of Spain, designed by Sir William Chambers, R.A., and made by Seddon, Sons, and Shackleton, who were the first furniture makers of the time. The name of their principal cabinet maker, R. Newham, along with the date on which it was finished, June 28th, 1793, is inscribed inside it. Its extreme height is nine feet; extreme length six feet; and extreme depth, three feet. The front and sides are bombé, and it is decorated with sixteen exquisite panels, painted by Sir William Hamilton, R.A., their subjects being the insignia of the two Spanish orders of knighthood, the Golden Fleece and the Immaculate Conception; the four seasons; the elements of Fire and Water; Night and Morning; Juno in a car drawn by peacocks; Ceres in a car drawn by lions; on the five small panels are five charming cupids. Each panel is a rare and delicate work of art, and the whole piece, so admirably proportioned, and finished with fine carved figures in chased and gilt metal work, is a thing of unique and unrivalled beauty, from the golden Spanish crown which surmounts it, to the



No. III.—PAINTED SATINWOOD ARMCHAIR
BY WRIGHT AND MANSFIELD

splendid toilet screen, lions couchant on which it stands.

For the delicacy of its natural colouring, its native hardness and brilliancy, satinwood is unique among the woods used for furniture. Besides being one of the most decorative woods in itself, its lustrous surface affords a background for colours, which the eighteenth century painters and decorators knew the value of, and we find writing tables, with cunningly devised secret drawers or "trick backs," screens, pier tables, jewel cabinets and work tables made in satinwood and ornamented by their brushes.

Curiously enough, satinwood has never been used for whole pieces of furniture anywhere, except in

England. It does not seem to have commended itself to the ornate tastes of the French, in any of their great periods of furniture, possibly because it does not go with the brass, gilt and ormolu mountings of which they have always been so fond. They only used it merely for veneers and inlays. Its rich texture requires no mountings to enhance its charms, though inlays of some darker wood, such as mahogany or rosewood, are almost necessary as a contrast to the extreme paleness of its colouring. Satinwood was among the first-fruits of our West Indian possessions, from whence it was shipped in large quantities in the eighteenth century. It is a tall, handsome tree, the wood of which is exceedingly hard, and is known to botany by the name of *chloroxylon Swietenia*.

One cannot help marvelling at the exquisite finish and wondrous polish of the hand-painted furniture of the eighteenth century, and it is not surprising to find that it was only achieved by a long and elaborate process, requiring skilful manipulation. First of all the surface of the satinwood or mahogany had to be carefully prepared by scraping till it was quite level, then it was rubbed down first with coarse sand or glass paper,

and afterwards with fine, till it was rendered perfectly smooth and of a satin-like texture, ready for the painter, who after tracing his designs, painted them in oil paints, thereby making them stand out in very slight relief. Sometimes, when the services of a good painter were not available, coloured prints, and engravings after fine pictures were pasted on to the chief panels. When paint or paste were quite dry and hard, the polisher took the work in hand once more. He first treated the unpainted background, levelling it up to the painting by the application of many coatings of fine white polish. After this the whole surface was polished. Fine brickdust, sifted through a "pounce" of flannel or an old stocking, was powdered on the polished surface and rubbed in till the beautiful dull, uniform glaze was attained.

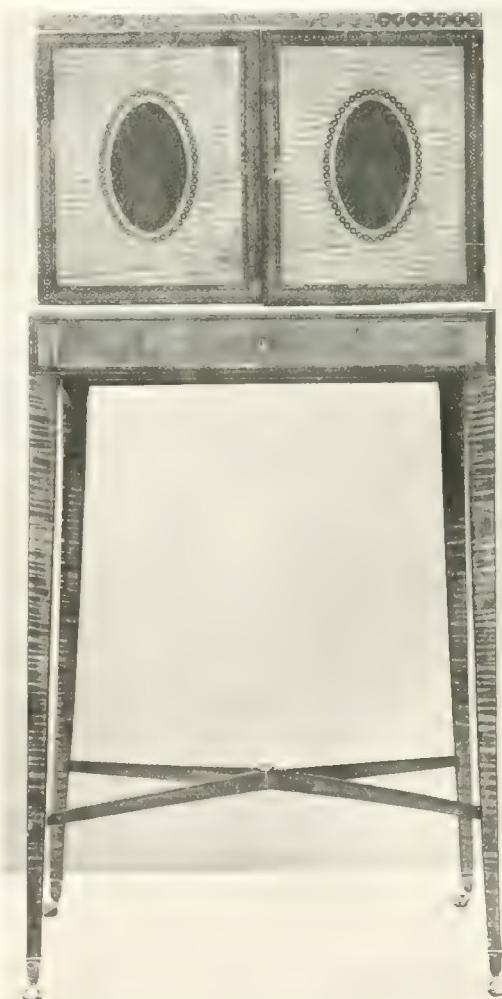
Sheraton has left us an excellent recipe for making the polish that was used in his time for polishing satinwood and other fine furniture. Beeswax and turpentine were boiled together, then red lead or some other colouring matter was added if required, and when the mixture was cold, it was applied and well rubbed in with a soft flannel pad giving a rich gloss to the wood. This concoction was used quite fifty or sixty years before the invention of "French" polish.

Wedgwood plaques and medallions were frequently inserted as an adornment of fine satinwood pieces, and became a great feature towards the end of the eighteenth century. There is still in the possession of an English collector a magnificent satinwood piano case, ornamented with Wedgwood plaques specially designed for it by Flaxman. It was designed by Sheraton as a commission, to be presented to the Queen of Spain. He had an interesting coloured engraving made of this

piece, which is also still in existence, and bears the inscription, "Grand Pianoforte, c to c in a satinwood case, ornamented with marqueterie, and with Wedgwood and Tassie's medallions, manufactured by John Broadwood and Sons in 1796, for Don Manuel de Godoy, Prince of Peace, and presented by him to Her Majesty the Queen of Spain." It is of the old harpsichord shape, and on the top is inlaid the Spanish crown in various coloured woods. In the centre of one of the sides is a brass plate embossed with the royal arms of Spain, and round its entire length are small but beautiful Wedgwood plaques, the tawny background of the wood contrasting delightfully with their soft blue. The whole piece is strikingly simple in its decoration, and its colouring is completely satisfying to the eye.

Satinwood furniture is again much in vogue in the present day, and the modern examples are generally faithful copies of the old. It is an interesting fact that it is nearly all made and painted in London itself by an Italian firm.

Satinwood is perhaps the daintiest of all the woods, and therefore the ideal one for the furniture of drawing rooms, boudoirs and bedrooms. These charming old painted pieces, with their graceful garlands of flowers and their medallions, wherein painted nymphs and shepherds disport themselves in woodland glades, or statuesque Greek figures pose, suggest to the mind everything that is subtly, fragilely elegant —faint, delicate perfumes, the paintings of Watteau and Boucher; the triolets and ballades of Austin Dobson, and exquisite old Dresden groups. These things, one feels, should go along with it, and form part of the environment in which it is placed.



NO. IV.—SATINWOOD WRITING CABINET
EIGHTEENTH CENTURY



DR. SNYDERS PAINTING VI SOME RUINS

"But now, did's a boy ever predict
Then will reward the painter's pains."

L. ROWLANDSON



The Tours of Dr. Syntax: Rowlandson's Unpublished Illustrations By Martin Hardie

ROWLANDSON had been making a tour in Cornwall and Devonshire, and had brought back a sketch-book full of characteristic scenes and incidents. Dining at a London tavern soon after with Bannister, the well-known actor, and being asked, "What are you about, Rolly?" he replied that his inventive faculty had been extremely sluggish, and asked for a hint. He complained that his companion in Cornwall and Devon was "a walking turtle—a gentleman weighing four-and-twenty stone," who wanted to be made the hero in a series of adventures, which was absolutely out of the question. "I have it," said Bannister. "You must fancy a skin-and-bone hero, a pedantic old prig, in a shovell-hat, with a pony, sketching tools, and rattle-traps, and place him in such scrapes as travellers frequently meet with—hedge alehouses, second and third rate

inns, thieves, gibbets, mad bulls, and the like." Such was the origin of "Dr. Syntax" and the illustrations here reproduced.

Following Bannister's suggestions, Rowlandson made some sketches, which he took to his patron, Rudolph Ackermann, the great publisher of coloured books. Ackermann had just won a notable success with his monthly magazine, the *Repository of Arts*: but he had become tired of acknowledging among his answers to correspondents the receipt of "Angelica's beautiful lines on the faded Pensée," and other "very elegant trifles." He determined accordingly to issue a *Poetical Magazine*, in order that "no future offspring of the muses might be born but to die." Ackermann saw at once that Rowlandson's drawings were just what he required to relieve the amateurish poetry which his fashionable clients



DR. SYNTAX THROWN FROM HIS HORSE WHILE HUNTING



DR. SYNTAX SKETCHES THE WATERFALL AT AMBLESIDE

supplied, and to make the success of his *Poetical Magazine*, if he could supply them with a suitable narrative in verse. He therefore applied to William Combe, arranging that the artist was to forward an illustration to Combe each month for the latter to "write up."

The man who thus became librettist to Rowlandson's drawings is a figure of no ordinary interest in the history of English literature. Born in 1741, and educated at Eton and Oxford, he spent his *Wanderjähre* in accompanying Sterne on the tour through Europe that resulted in the *Sentimental Journey*. Returning to London, he inherited a fortune quickly scattered in the gaming houses of London and among the fashionable amusements of Cheltenham, Bath, and Tunbridge Wells. Living in a princely style, he kept his carriages and a retinue of servants, and was notorious in town as "Count Combe" or "The Duke." In 1768 his fortune was squandered; he became by turns a soldier, teacher of elocution, under-waiter in a Swansea tavern, soldier of France, and cook in the refectory of a French monastery. In 1772 he settled down in London, and devoted his really fine talents to literature. He was a most voluminous author. Satire,

history, theology, politics, topography, humour, were all graced by his versatile pen. Between 1773 and his death in 1823, he wrote and edited over a hundred books, and contributed to a score of journals. For some time he was in receipt of £200 a year as a retainer for his literary support to the Pitt party, and for a considerable period he held an important post on the staff of the *Times*.

Of Combe's scores of works remarkably few bear his own name. The

truth was that he spent the greater part of his life as a prisoner for debt "within the rules" of King's Bench Prison. When Ackermann applied to him in 1809, he had reached the age of sixty-eight, his affairs were in a more depressed condition than usual, and he had just been writing seventy-three sermons as a clergyman's hack. "Dr. Syntax" turned the tide, and a writer in the *London Cyclopædia* of 1829, who had formerly known Combe, draws a vivid picture of how he used "regularly to pin up the sketch against a screen of his apartment in the King's Bench, and write off his verses as the painter wanted them." Combe himself, in the preface to the second edition, tells the exact story of how Rowlandson's sketches were used. "The designs," he writes, "to which this volume is so greatly indebted, I was informed



DR. SYNTAX VISITS A GAOL

The Tours of Dr. Syntax

would follow in a series, and it was proposed to me to shape out a story from them. An etching or a drawing was accordingly sent to me every month, and I composed a certain proportion of pages in verse, in which, of course, the subject of the design was included: the rest depended upon what would be the nature of the second; and in this manner, in a great measure, the artist continued designing, and I continued writing every month for two years till a work containing near ten thousand lines was produced: the artist and the writer having no personal communication with or knowledge of each other. This vast collection of verses, however, appeared to advance the purposes of the magazine in which they grew into such an unexpected accumulation. Mr. Ackermann was satisfied with my service, and I was satisfied with the remuneration for it. I felt no parental fondness for the work, though it was written at that very advanced period of life when we are apt to attach importance to any little unexpected exertion of decaying strength." Six years after this, Combe was merrily writing an *English Dance of Death* to accompany the illustrations of Rowlandson!

The *Tour of Dr. Syntax in Search of the Picturesque*,



DR. SYNTAX BOARDS A MAN-OF-WAR

which thus appeared in the *Poetical Magazine*, was so popular a success that in 1812 it was issued in book form at one guinea, with the text revised and augmented. A new set of plates, with very slight variations, was prepared, the old ones having been somewhat worn in printing. The illustrations in this first separate edition were thirty-one, three new subjects being added. The good-natured, quixotic, moralising schoolmaster became a public character and a general favourite. Syntax was the popular title of the day, and shop windows were full of Syntax hats, Syntax wigs, and Syntax coats. Figures of the famous doctor, modelled by Edward Keys, were issued from the Derby china factory at prices from 5s. to 12s. 6d. each—a fraction of their value to-day. A racehorse, named after the popular favourite, and honoured by having his portrait painted by James Ward, R.A., had won by 1822 more cups, plates, and money than any other racer known. The book met with such a rapid and extensive demand that four editions appeared within twelve months, a fifth in 1813, a sixth in 1815, a seventh in 1817, and an eighth in 1819. It was followed by a host of imitations and parodies,



DR. SYNTAX GOES SKATING



DR. SYNTAX UNABLE TO PULL UP AT THE LAND'S END

and by French and German editions in 1821 and 1822 respectively.

The success of this first tour led Ackermann to arrange with Rowlandson and Combe for a second series. Dr. Syntax's termagant spouse is decently buried early in the new volume, and an excuse thus found for further travels—*Dr. Syntax in Search of Consolation*. This was published in 1820, uniform with the first volume, and was speedily followed in 1821 by a third and final tour—*Dr. Syntax in Search of a Wife*. For all three volumes the illustrations were etched by Rowlandson himself on the copper plates, and were then finished in aquatint, and coloured by hand in exact imitation of the artist's original water-colour sketches. Ackermann employed in his office a large band of highly-skilled artists, whom he had trained to carry out this work with extraordinary dexterity. During the last few years the coloured books of this period have been attaining more of the popularity that they deserve; and for a set of the three *Tours of Dr. Syntax* the collector must be prepared to pay from £10 to £15.

Among the treasures in the Art Library of the Victoria and Albert Museum is a set of seventeen water-colour drawings by Rowlandson in illustration

of the Tours. The drawings are typical examples of the artist's work, drawn in a bold outline with the reed pen, in a tint composed of vermillion and Indian ink, then covered over with slight washes of the proper local colours. Rowlandson, when the spirit moved him, was one of the most rapid and original of draughtsmen. "I have played the fool," he would say after thirty-six hours at the gaming table, and holding up his reed pen,

would add, "but here is my resource." His brilliancy of draughtsmanship, his fertile powers of invention, and his facile dexterity are shown fully in this series of illustrations.

Three of these South Kensington drawings were reproduced in colour aquatint, in the original issue of the Tours, and though the etching was done by Rowlandson himself, the final result is very poor in comparison with these original studies. *Dr. Syntax pursued by a Bull* appears in Vol. I., p. 40; *Dr. Syntax drawing from Nature* ("The Doctor now, with genius big, First drew a cow and then a pig") was reproduced in Vol. I., p. 121; and *Dr. Syntax at a Card Party*, in Vol. III., p. 163. The remaining fourteen of the series were designed as illustrations to



DR. SYNTAX FRIGHTENED BY A LARGE FISH

The Tours of Dr. Syntax

the work, and it is just possible that they are the original sketches submitted to Ackermann. Probably all of them were sent to Combe, and in many cases it is apparent that, though the drawing was never published, it supplied a suggestion to the librettist. The probability is strengthened by Combe's own admission in the introduction to the second volume : "The second tour is, like the former one, a work of suggestions from the plates by Mr. Rowlandson, though not with such entire reserve as the first. Some few of the subjects may have been influenced by hints from me ; and I am willing to suppose that such are the least amusing of them."

The illustration, reproduced in colour, showing Dr. Syntax gazing at some ruins, obviously inspired the stanzas of Tour I., pp. 70 and 71. The Doctor sets out on Grizel to survey a famous ruin, stalks through the inner chamber, and expatiates on its Saxon style and on the " antiquated pile," and the "Barons fierce and bold, Who proudly liv'd in days of old." He ends his meditation with "Alas ! no more remains, Than will reward the painter's pains," and decides to "Take the view, As well as my best art can do." One plate, however, was probably thought sufficient to illustrate *Sketching the Ruins, and Tumbling into the Water*, and the sketcher's misadventure owing to the collapse of his seat was the chosen subject. Another of these illustrations represents Dr. Syntax thrown off his horse while hunting, but Combe evidently felt that hunting was not suited to the Doctor's taste, and makes him say (Tour I., p. 108) : "Your sport, my lord, I cannot take, For I must go and hunt a lake." Another of these sketching expeditions is portrayed in a picture of Dr. Syntax drawing the waterfall at Ambleside, obviously the subject of the lines in the second Tour describing "The native beauties that preside, And form the charms of Ambleside.

"Then Stockgill Force, with deaf'ning roar
Did from an height stupendous pour
Its rushing streams from unseen source.

He thought he now would take a view,
And from his pouch his sketch-book drew."

Patrick, who is the Sancho Panza of the piece,

calmly munches his dinner, quite oblivious to the charms of the picturesque. Probably also an illustration to the second *Tour in Search of Consolation* is the picture of the Doctor taking wine with a lady in the drawing-room, while a loving couple are seated in the arbour outside. It bears a resemblance to more than one scene described in the poem.

The other illustrations have no apparent connection with the text. In one of them Dr. Syntax pays a visit to a gaol, and in another he boards a man-of-war. A delightful little drawing is one that shows



DR. SYNTAX TAKES WINE WITH A LADY

him skating and waving his stick in salutation to three ladies who stand looking on. Rowlandson's fancy occasionally revelled in a union of the gruesome and the grotesque which is displayed elsewhere in his illustrations to the *Dance of Death*, and in this series shows itself in a drawing of Dr. Syntax opening the door of a garret, and horrified to find a woman of the street reclining in her chair dead.

There is a world of difference between the careful drawings that Rowlandson made for Ackermann's coloured books and the lurid caricatures issued by Tegg in Cheapside, which too often resemble what an old writer of 1735 describes as "a penny picture, where there is nothing to be seen but a jargon of reds, blues, and yellows." Yet Rowlandson's caricatures, frequently coarse in sentiment, as well as hasty in execution, pass current in the print shop of to-day, and many who are ignorant of Rowlandson, the illustrator of books, condemn him on their account as a vulgar caricaturist. These drawings at South Kensington reveal him in his true guise not only as a great illustrator, but as one of the most refined and powerful draughtsmen of our English school.



Old Playbills

By W. J. Lawrence

GIVEN the true theatrical mind, the mind of that typical enthusiast once known as "The Amateur of the Drama," and the hoarding of playbills takes rank among the few dignified hobbies which are at once pleasure-yielding, compensative and utilitarian. What a storage of happy memories lies hidden in a bundle of these frayed and rumpled sheets! Lovers of the gentle Elia know how "the casual sight" of an old bill suggested one of the most charming and characteristic of his essays. "There is," as he said unerringly, "something very touching in these old remembrances." About a time-worn, personally treasured bill hangs some of that melancholy sweetness and softened retrospect conjured up by a faded love-letter.

Although sentiment is largely the controlling power in bill-collecting, the hobby has its intensely practical, if fortuitous, issue. No mercenary ideas ever beset this type of collector. Dealers are few, prices, on the whole, are modest, and there are no "bargains" to be picked up. Provincial free libraries, awakened to the historical value of theatrical programmes, are beginning to purchase local collections (where they can

be obtained cheaply); but, generally speaking, there is no exchange and mart for the bill-collector. An early Garrick bill may fetch a guinea or two if sold under happy auspices, but the ruck seldom go beyond a few pence. Bill-collecting is therefore one of the few sensible hobbies remaining to the slender in pocket.

Viewed from the standpoint of utilitarianism, the gratefulness of the fad lies in the fact that old bills of all sorts and conditions have intrinsic value as historical evidence. It

may be said of them more aptly than it was originally said of the players whose existence they commemorate, that they are "the abstract and brief chronicle of the time." Not only do their details speak trumpet-tongued of the particular quality of playgoing intelligence to which they ministered, but their very shape and hue and texture are eloquent of their period. Early Victorian playbills have many of the characteristics of early Victorian furniture. Spacious and clumsy, both served their purpose without betraying any glimmering of the art instinct.

To the bill-collector of yore the stage is under

At the Theatre, W'well's Billiard Room, CAMDEN-TOWN.

This present Evening, Friday, Feb. 15, 1805,

Will be performed the Romantic Opera of

The Mountaineers,

OR

Love and Madness:

Octavian,	Mr. KEAN
Bulczen Mulcy,	Mr. NEWMAN
Rogue,	Mr. SMITH
Count Virolet,	Mr. COLLINS
And Selli,	Mr. GROSETT
Zoradia,	Mr. GROSETT
And Agnes,	Mrs. BARNES.

End of the Play

A Comic Song, by Mr. Grosett

To which will be added the Farce of

The Spoiled Child,

Little Pickle, Mr. GROSETT
Old Pickle, Mr. NEWMAN John, Mr. KEAN.
And Telamachus Tag, (the Author and Actor) Mr. GROSETT.
Miss Barbara Pickle, Mrs. BARNES.

ENTRANCE GALLERY 1st. Doors to be opened at 6, and begin at 7.

James, Printer, Chapel Street, E.C.

also reproduced from Mr. J. H. Leigh's collection. Possibly no bygone provincial bill has greater value, certainly none possesses a similar variety of appeal. Think for a moment, however; what prompted its initial preservation? In 1777 not a single name in the casts presented was a name of note. But before the close of the century Mrs. Siddons and Miss Farren had been hailed by acclaim as Queens of the rival territories of Melpomene and Thalia. Nay more, within the next score of years John Kemble had come to be recognised as leader of the stage, and his beautiful stuttering friend, Mrs. Inchbald, had won her way to fame and fortune as novelist and playwright. It may be, of course, that the original cherisher of the bill was urged to its treasuring by the fact that it chronicled the appearance of a charming young actress in the inky robes of the sombre Prince of Denmark. But there were strong men before Agamemnon, and the convention of the female Hamlet arose before Mrs. Siddons's day. The records of the old Dublin stage show that on April 28, 1741, Mrs. Furnival evinced the possession of a doublet and hose in her Shakespearean disposition by enacting the melancholy Dane at Smock Alley.

Although collectors are not so numerous nor prices so high as to make the forging of rare playbills remunerative, still there are "mocks" upon the market. Only the other day the writer was offered for a modest sum by a second-hand bookseller in Charing Cross Road, who made no attempt to palm them off as originals, half-a-dozen framed counterfeits of eighteenth century bills, including an excellent copy of Garrick's first bill at Ipswich. But only one seriously reprehensible forgery of a playhouse announcement is known of, and that the creation of an affiche long placidly accepted as the earliest English playbill. Save Payne Collier, whose *ipse dixit* is untrustworthy, no one ever professed to have seen the original bill; but its contents have been reproduced again and again in books of theatrical

ana, since its first appearance in *The Actor's Budget* in 1821. Here are the details:—

BY HIS MAJESTY'S COMPANY OF COMEDIANS AT THE NEW THEATRE IN DRURY LANE.

This day, being Thursday, April 8, 1663, will be acted a Comedy called

THE HUMOROUS LIEUTENANT.

THE KING	Mr. Wintershall.
DEMETRIUS	Mr. Hart.
SILENTUS	Mr. Brot.
LIONELUS	Mr. M' hun.
LIEUTENANT CELIA	Mr. Cian.
	Mr. Marshall.

The play will begin at three o'clock exactly.

Boxes, 4s.; Pit, 2s. 6d.; Middle Gallery, 1s. 6d.; Upper Gallery, 1s.

In all probability this bill was concocted by some unprincipled zealot of the Payne Collier type, anxious to upset Malone's sound contention that the custom of giving casts on bills was unknown before the first quarter of the eighteenth century. It only needs a full knowledge of Restoration stage history to show on what quicksands the forger based. Happily for the cause of truth most of the details were derived from the *Roscius Anglicanus* of old Downes, the prompter, a theatrical chronicle published in 1708, and literally honeycombed with error. To begin with, the house generally spoken of now by historians as the first Drury Lane Theatre (1663-1672) was certainly not so called during



QUEEN'S THEATRE BILL, 1836
(JOY COLLECTION OF PRINTS NATIONAL LIBRARY, DUBLIN)

the brief period of its existence, and was apparently not entered upon from Drury Lane. Like its successor, it was usually referred to as the Theatre Royal in Covent Garden, from the parish in which it was situated. Even so late as November, 1689, we find the second house described in a royal proclamation as "The Theatre Royal in Bridges Street."

The second flaw in the forged bill lies in the date. Following the lead of Downes, the concoctor assumed that April 8th, 1663, was the Thursday of Easter week, whereas, as a matter of fact, it fell upon a Wednesday, and at a different period. Moreover,

Old Playbills



PERFORMANCE.

ATHENÆUM, BURY.

FOR ONE NIGHT ONLY.

FRIDAY, JUNE 2D, 1863.

AT THE GLOBE.

HAMLET,

NEW SCENERY,

BY MR. HENRY IRVING.

AND THE ASSOCIATION OF THE
ARTS AND SCIENCES.

DARWYSHIRE BROTHERS,

COSTUME.

BURY BILL, 1863, DEALING WITH IRVING'S THIRD APPEARANCE AS HAMLET
(COLLECTION OF MR. A. DARBYSHIRE, F.S.A.)

Mr. Pepys comes nobly to our rescue in showing that the new house first opened its doors on May 7th, 1663, a date which, curiously enough, *did* fall upon a Thursday. Not only that, but the genial diarist helps us to prove that even the very cast is wrong, for he speaks of Lacy, not Clun, in the title character. One hastens to anticipate the rejoinder that the affiche in question was merely a daybill or poster conveying preliminary information, and that circumstances might have necessitated the eventual substitution of Lacy for Clun. Plausible as this sounds, the whole cast *qua* cast, like Macbeth's Amen, sticks in the throat. The present writer is familiar with two later seventeenth century daybills, and in the British Museum library he has seen a facsimile of a Queen's Theatre bill dated November 6th, 1705, and announcing a performance of "The Confederacy." In none of the three is any cast of characters given. Malone's contention still holds the field.

Something may be said here opportunely as to the danger of applying the term "playbill" indifferently to the preliminary daybill or poster as to the programme vended in or near the theatre. It cannot be too clearly recognised that the two did not come into existence together, that whereas the English daybill (without cast) is as old, if not older, than the English theatre, the programme is of no greater

HAMLET.	
Hamlet	Mr. HENRY IRVING.
POLONIUS	Mr. B. LEE
ORTENSIO	
SCALIA	
FORTINER	
ROSALINE	
LAURENCE	
YORICK	
QUEEN	
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appearance of Master Betty, the remarkable boy tragedian, now reproduced from the collection of Mr. Arthur Hunter. Betty's *début* was made under unhappy auspices. Martial law held sway in Belfast at the time, and the theatre had to be closed by nine o'clock that the streets might be cleared at an early hour. But the fame of the young Roscius spread through the kingdom like wildfire, and when the boy eventually reached London, Pitt actually adjourned the House of Commons that the members might troop in a body to Drury Lane to see him as Hamlet. Wise in his generation, the elder Betty preserved copies of all his son's more important bills, arranging them in proper sequence in two bulky volumes. With the extinction of the Bettys in the male line, this desirable collection came recently into the market, and was acquired for a modest sum by Mr. Hunter.

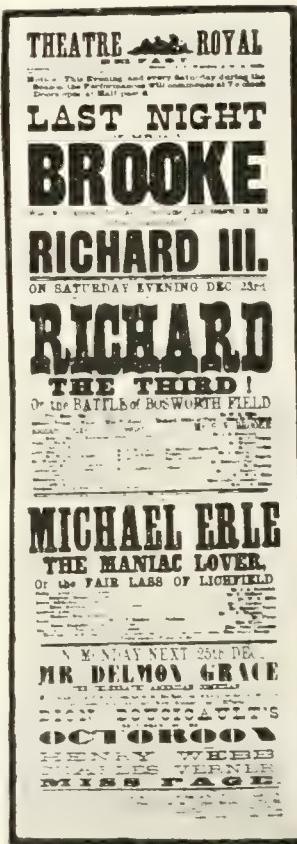
Occasionally the odour of romance, or mayhap the direfulness of tragedy, associates itself with the blunt details in an old bill. And now and again statements are made that arouse speculation, and set one probing into forgotten sorrows. This is not the place to tell the painful story of a young girl's trustfulness and a great man's treachery, a story whose dismallest chapter is epitomised in the old Queen's Theatre bill now reproduced. Suffice it to say that the claim of filiation made by Master Henry O'Connell was sound and valid. The sordid circumstances had already been given to the world by the sad eyed mother, the poor woman whom we find figuring in the cast of "Douglas" as Lady Randolph. The old bill reveals one of Life's little ironies, for it tells all who can fathom its secret that the great orator who could subdue his fellow Irishmen at will to tears or laughter, swaying them as the wind sways the barley, failed to master his own baser instincts.

A story of quite another order attaches itself to the curious Bury bill of 1865, reproduced from the

collection of Mr. Alfred Darbyshire, the well-known Manchester architect. Few professional actors have ever appeared in their day as Hamlet, surrounded on the stage almost entirely by amateurs. This bill demonstrates that such was once the fortune of the late Sir Henry Irving. It marks his third appearance in the great test character with which his name is now imperishably associated. Only a little time previously he had been an honoured member of the stock company at the Theatre Royal, Manchester, but a dispute had arisen over a triviality, and standing firm on a point of principle, he had received his *congé*. Irving's purse happened to be but meagrely filled at the moment, and to send him on his way with a stout heart a few loyal Manchester friends arranged a series of testimonial performances in the surrounding towns. Mr. Darbyshire, the proud possessor of the Bury bill, and with it of some rare old memories, played Polonius on this particular occasion. A distinguished

eloquence, he deserves to live in memory as the only representative of the garrulous Lord Chamberlain who ever acted the part in his own natural beard.

Saddest of the many uses to which old bills can be put is that of *memento mori*. When news reached Belfast late in January, 1866, of the gallant end of the erring but much loved tragedian Gustavus Brooke, who met his death on board the ss. *London* in the Bay of Biscay, a solitary copy of the bill of his final performance, with its ominous heading of "Last Night," happened to be still in existence. This fell into the hands of perhaps the most resourceful of Brooke's local admirers, who at once hit upon the expedient of having photographic copies made in reduced facsimile, within an added black border. No Belfast playgoer of the time worthy of the name but purchased one of these eloquent souvenirs, and to this very hour examples are to be found in that bustling city, hanging up in some snug corner of a tavern or an oyster-room.

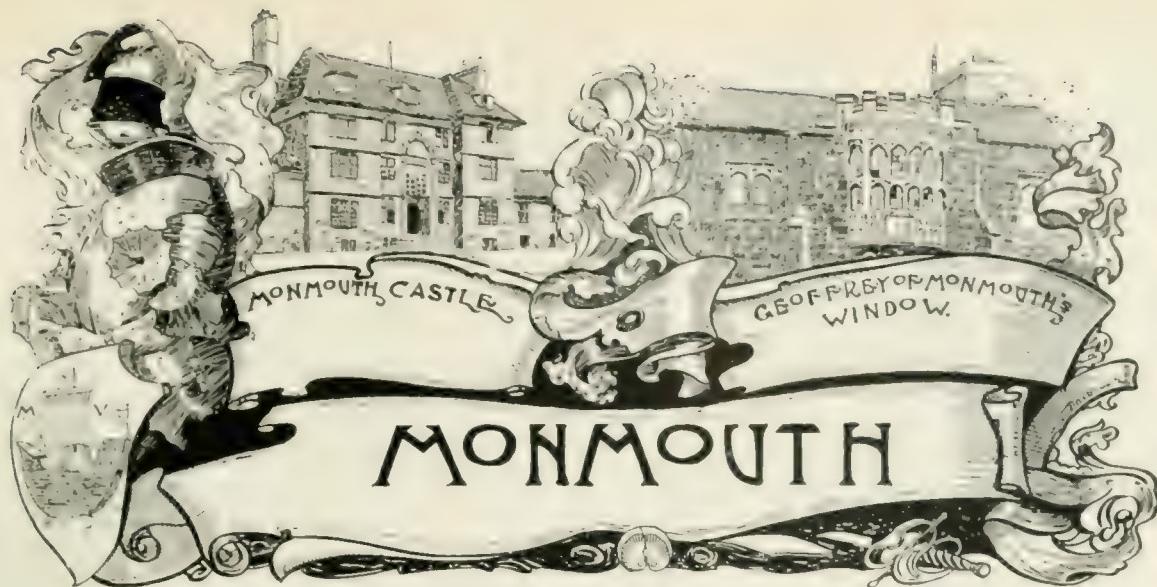


BELFAST BILL, DEC., 1865
SHOWING G. V. BROOKE'S LAST
APPEARANCE
(COLLECTION OF W. J. LAWRENCE)



GEORGE WASHINGTON

MONMOUTH



By Leonard Willoughby

"God bless the King ! God bless our Faith's Defender !
God bless (what harm in blessing?) the Pretender !
B — who Pretender is, and who the King—
GOD BLESS US ALL ! that's quite another thing!"

A QUAIANT old distich, pregnant enough once with political meaning during the disturbed times in which it was written. It is back into these stirring days, long since gone, that I now dip, when writing the series of articles on the Old Corporate Towns of the Kingdom, with a view to giving sketches or impressions of the treasures, possessions, histories, legends and customs which for century after century have been so carefully and rightly preserved.

It may, however, be asked why I commence the article on Monmouth with a *political* distich, and what connection it has with this town? An old story existed that the Mayor of Monmouth's toast at the annual Mayoral dinner was "God bless us all," which appears in the distich I quote. It originated this way: During the Mayoralty of a certain Mr. Mason, he as president was called upon for a toast, and immediately

gave, "God bless us all." According to an old publication written over 100 years ago, and now in the possession of Mr. Deakin, Monmouth's present Town Clerk, a reference to this incident is made as follows:—"Such an apology for filling the glass in the hour of conviviality excited a momentary mirth among the company; but a gentleman of fortune who was present stifled the smile it occasioned by remarking that 'the Company could not do a greater honour to themselves than by wishing happiness to all mankind,' which observation was received with all possible respect, and the toast drank with general applause. Since that time it has been usual with the neighbourhood to consider '*God bless us all!*' as the Mayor of Monmouth's sentiment. So that health, attributed without any design on his part to Mr. Mason, was really the *Tory toast for drinking to the Pretender's success.*'"

The ancient town of Monmouth, about which I write this month, is a very charming and interesting old West of England town, said by antiquarians





MONMOUTH BRIDGE

to have been the Blestium of Antonius, and one which has many Royal associations.

Though the capital town of the county, it is now completely overshadowed in population by busy, growing Newport, with its population of probably over 70,000 inhabitants. Still, Monmouth, with its aura of history and Royal associations encircling it, remains the capital town, and as such the assizes are held here.

It stands on low ground, at the juncture of the rivers Monnow and Wye —hence its name "Mouth of the Monnow." On these rivers craft at one time passed to and from Bristol with supplies for the town; and it is recorded of the river Wye that salmon at one time were so plentiful, that a clause was inserted in apprentices'

indentures, that they should not be obliged to eat salmon for dinner *more than two or three times a week!*

Monmouth is well worth seeing, and no visitor to our shore should miss travelling down by the Great Western Railway and inspecting the interesting old buildings of the town, or exploring the exquisite country which surrounds it. For picturesqueness of

situation and approach, either from Ross or Chepstow, it would be hard, indeed, to find its equal. It occupies a charming valley about two miles in extent, and is surrounded by majestic hills. The river Wye, along which the Great Western Railway winds its course from Ross to Monmouth, and commencing at Symonds Yat,

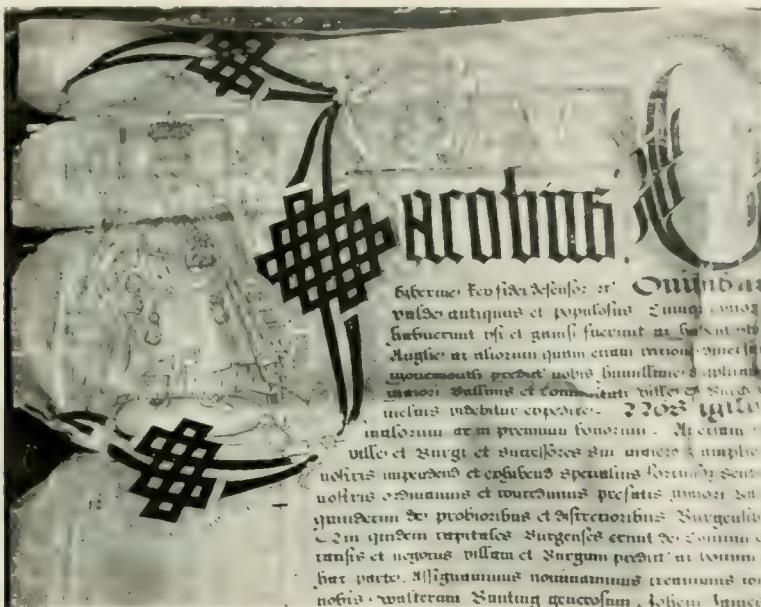


CASKET IN WHICH THE FREEDOM OF MONMOUTH WAS PRESENTED TO
LORD LLANGATTOCK

Monmouth

is flanked on either side with precipitous wooded hills and cliffs, where great rugged boulders of rock stand prominently out far over the tree tops—

growth of the timber. It was during his inspections that he visited Monmouth, which was the recipient of valuable presents from private



CHARTER TO MONMOUTH GRANTED BY JAMES I.

like the column of some ruined temple, or the flying buttress of a grand old cathedral. Down to this serpentine, swiftly-running stream—beloved of anglers—the Forest of Dean sweeps, a forest which grew much of the stout oak with which our brave old

individuals, as well as the town's most important gift—its "freedom"—which carried with it privileges all over the kingdom.

The last of the ancient freemen died some thirty years ago, their privileges having been extinguished



CHARTER GRANTED BY CHARLES II.

men-o'-war were built in Nelson's fighting days. And in connection with this forest, the great sailor was wont to pay periodical visits, to inspect the

and this class abolished by the Municipal Corporations Reform Act. There is now but one Honorary Freeman of the Borough, namely Lord Llangattock of

the Hendre, who has twice, in critical times, been Mayor—a generous neighbour who has done, and is continually doing, more for the town's welfare than I am sure he would wish to see published. But that he has been its greatest benefactor in modern times is well known and appreciated by every inhabitant of the town.

I have no space to describe here the four Monasteries, of which but little remains, though it is interesting to note that one of them was the residence of one of our early writers of British history — Geoffrey of Monmouth. He was a Benedictine Monk, Archdeacon of Monmouth, and Bishop of St. Asaph in 1152. "Geoffrey's Window" is still conspicuous in the town.

All that remains to-day externally of the once Royal Castle are a few walls in ruins and a window, which is said, of course, to be the window of the room in which King Henry V. was born. The tower and castle were protected on two sides by the rivers, but on the north side, viz., from Monks' Gate and the east to the banks of the Wye, ran a high wall and deep ditch. From Monks' Gate the wall extended west to the Monnow. In these walls were four gates.

In 1283 Edward I. completed the conquest of Wales, and gave his castle of Monmouth to his brother, Edmund Crouchback. Henry of Bolinbroke, John of Gaunt's second son, born in 1367, succeeded to the throne as Henry IV., when these and other estates were formed into the Duchy of Lancaster. Both John of Gaunt and his son were occasional residents in the castle, and it was here on August 9th, 1388, that King Henry V. was born. Wales having now been conquered—it must be remembered that Monmouthshire was a Welsh county till the reign of



JAMES I'S SEAL ON CHARTER TO MONMOUTH

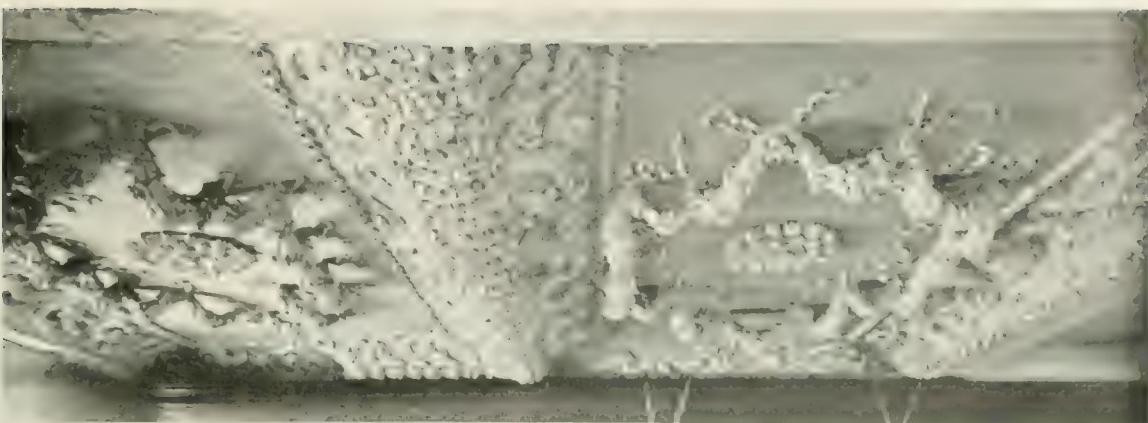
Henry VIII.—and the necessity for maintaining the castle no longer existing, it appears to have got into disrepair, though it was garrisoned during the Civil Wars. In the time of Henry VIII. it was used as a gaol, and down to 1724 the great hall was used as a Court of Assize; but this has so disappeared that its site cannot now be found. To-day a portion of the castle—formerly a dowry house of the Duke of Beaufort's family—is the headquarters of the Royal Monmouth Militia, and in one or two of the rooms are some remarkable ceilings, of one of which I give an illustration. A legend exists that when Henry of Monmouth was

born at the castle his father the king was engaged in State affairs at Windsor, but at the time of the queen's delivery he left town and proceeded to Monmouth. On his road down he slept at Ross, and coming next day to Goodrich ferry, a few miles above Monmouth, he enquired of the boatman, "*What news from Monmouth?*" It was from this ferryman's lips that the king first learned that a son and heir had been born to him, which so overjoyed him that he asked his informant "if there was any favour he would wish to have conferred on him?" to which the boatman replied, "Will your Majesty give me the ferry?" a request which, to the man's unexpected delight, was at once complied with. Henry V. of Monmouth, though delicate as a child, grew up to be tall, strongly framed, and the bravest of brave men. He was spare of body, with long neck and black hair; the features of his face were small and somewhat feminine, but with a peculiar majesty of countenance. It is said of his agility that such was his swiftness that with one of his companions he would run down and take a deer "unaided by dog, net, or any other engine."



NEW SEAL GRANTED BY CHARLES II.

Monmouth



CEILING IN MONMOUTH CASTLE

One story concerning this great soldier and leader of men that has been handed down: When His Majesty with his army was re-embarking for England after the memorable battle of Agincourt—where with 10,000 men he beat the French army of 150,000 troops—the French were so much overjoyed at his departure that they commenced to ring the church bells. This mightily angered King Henry, who ordered the bells to be at once taken down and brought on shipboard! This was promptly done, and on their arrival in England they were presented to Monmouth Church, where they hung for many a long year. Since that time they have been re-cast, but an interesting souvenir of this is the well-worn clapper of one of these old bells, which to-day hangs in the hall of the "King's Head" Hotel, in Agincourt Square.

I mentioned that Lord Llangattock has been a great benefactor to the town, but there was yet another who lived in the days of King James—one William Jones, who commenced life by cleaning knives and shoes at one of the inns in the town. It is said of this man that he left Monmouth as a boy on account of a debt of 10 groats that he was unable to pay, and so made his way to London. Here he became first of all porter, and then a member of the Haberdashers' Company, in whose Hall his picture hangs to this day. Settling as a merchant, after being a menial servant, in Hamburg, he lived many years, dealing particularly in Welsh cottons. Here he amassed a fortune of over £40,000—a great sum in those days.

It appears that in the zenith of his prosperity he



OAK CHEST IN POSSESSION OF THE TOWN CLERK OF MONMOUTH

paid a visit, for some reason or other, to Monmouth, assuming the garb of a pauper! and applied for parochial assistance, which the magistrates readily granted him. This kindly action so pleased him that he appears to have then made up his mind to do something for the town in return. Having remained—as a pauper on parish relief—just long enough to mature his plans for a charity, he returned abroad. Visiting Monmouth shortly after, this time without disguise, and as a man of fortune, he made known his intentions to the Corporation, who received him with great respect. The spots were then marked out on which to build the Grammar School and Almshouses.

By his will, dated 1614, he left £9,000 to endow a preacher and free school in Monmouth, with almshouses for twenty poor old and distressed people of that town. The money was so well invested that the income from the school estates rose from £780 in 1829 to £10,000 per annum in 1891, though unfortunately the school is not allowed by the Charity Commissioners to reap the full benefit of its own income! This famous Grammar School has turned out many brilliant scholars and men since its foundation.

Though Monmouth to-day is not a manufacturing town, nevertheless at one time it was distinguished for the manufacture of woollen caps, which were in general use before hats were introduced. It thus got nicknamed "The Cappers' Town," from being principally occupied by persons engaged in that employment. In the ancient ballad of "King Arthur and the Shepherd," the Monarch is described when going forth in disguise:—

"A sword and buckler good and strong,
To give Jack Sauce a rap;
And on his head, instead of a crown,
He wore a MONMOUTH CAP."



BUSHEL MEASURE IN WHICH THE PUNCH WAS SERVED AT
MAYOR'S DINNER

Previous to this period the usual covering for a head was called a hood, owing to its shape, and in 1369 caps of divers colours, especially red, with costly linings, began to be worn. In 1555 Queen Mary bought at Calais three hats for 1s. 8d. each, which appear

to have been the first seen in England. Men's hats were invented at Paris by a Swiss in 1404, and first worn in England in the reign of Henry VII., about 1500, when a statute was passed "that no capper or hatter should sell any hat above 1s. 8d., or cap above 2s. 8d." These were first manufactured in London by Spaniards in 1510.

Of the buildings now in Monmouth besides those I have already mentioned are the Hospital, the Rolls Hall, generously given by Lord Llangattock—to commemorate the late Queen's Jubilee, a splendid pro-parlour room, with oak floor, stage, organ, corridor and gallery, and the Shire Hall. This latter building is of Bath stone, facing Agincourt Square, and was built in 1724 on the site of an old and inconsiderable building. On one side of it is the "Beaufort Arms" hotel, on the other the "King's Head," both ancient, excellent, well-managed hostelleries. The front of the Shire Hall stands on a number of arches, and high up on the front of the building is a black leaden statue of King

Henry V., standing in a recess, dressed in armour, such as he wore at the battle of Agincourt; on his head is a gilt coronet, his left hand resting on his shield, his right arm raised, holding in his hand a Marshal's baton. The figure stands 7 ft. 2 in. high. This was erected by the Corporation of Monmouth in 1792 to the memory of a renowned Prince born in the town. Beneath this is one of the old cannons brought from the Crimea. Since the town received its first charter in 1549 granted by Edward VI., who then confirmed the privileges granted by his father



OLD STANDARD GALLON MEASURE
MADE OF IRON WITH INSRIPTION AROUND
THE BOWL ELIZABETH REGINA, 1601

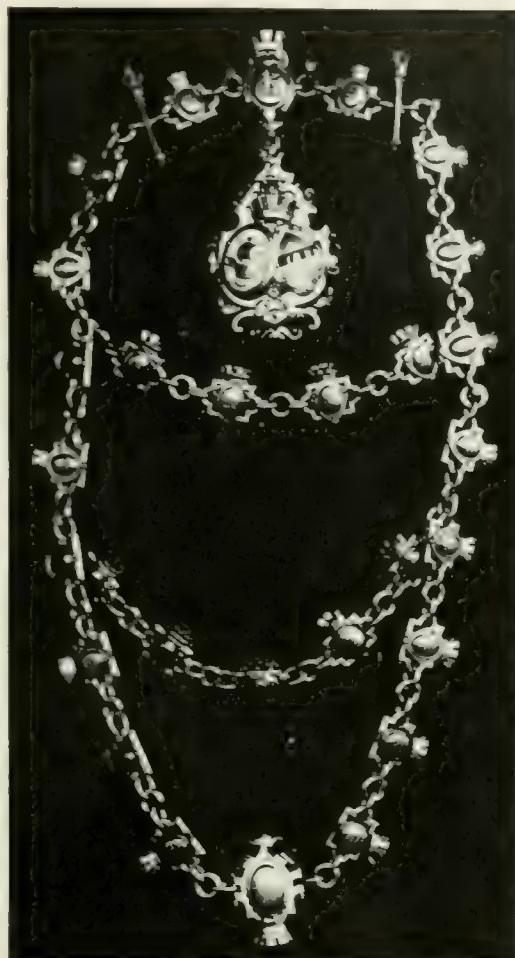
Henry VIII., there have been 357 mayors (or thereabouts), amongst whom were, strangely enough, two vicars of Monmouth, one in 1777, and re-elected later on in 1786, and one in 1805. In 1818, 1819, two subsequent mayors were declared unduly elected for some reason or other, and were deprived of their positions.

This year the Chief Magistrate is the Hon. John Rolls, the eldest son of Lord Llangattock, a gentleman of great ability and untiring energy in the service of his County's public affairs. The town is most fortunate in having secured so excellent and conscientious a gentleman, who has set a high example to all in unselfishly responding to the endless calls made upon his time, and which now practically occupies his entire attention. There is nothing particular of interest or beauty to mention about the interior of the Shire Hall, where the assizes as well as the meetings of the Corporation are held. The chief rooms are mostly on the first floor, and here are two court rooms and a grand jury room. In a committee or small jury room downstairs are kept in an old chest the charters and deeds of the Corporation. These are indeed

worthy of, and in fact urgently call for, better housing and care. They include original charters from Edward VI., James I., and Charles II.—the engravings of these Monarchs at the head of each are singularly interesting—as well as many old and very valuable records, some of which are literally falling to pieces, and even into dust. The seals on the charters have likewise nearly all crumbled and worn away, simply for want of cases in which to preserve them. Happily, there is one intact of James I., of which I give a picture. As I have already stated the town was incorporated in 1549

by Edward VI., who continued the privileges granted by his father Henry VIII. It is possible, therefore, that the incorporation of the town was of still earlier date, but there is apparently no document locally to guide one as to this. Charles II. granted the town a new charter, with leave, among other acts, to make a new town seal, *owing to the former one being lost!* The seal of Monmouth is a "Common trow under sail," which was either the crest of Henry IV. when Duke of Hereford, or of his son when Prince of Wales. The maces—emblems of civil power—date from the reign of Queen Anne, and the Corporation minutes of that period contain a resolution directing the "old maces" to be sold. The existing maces bear the regal crown on the top, in gilt, while the head and body is of silver, decorated with arms, quarterings of arms, fruits, etc. Round the head are the rose, thistle, fleur-de-lys, and harp, each surmounted by a crown. At the foot, *azure, three chevrons or, over all fess gules*, for John of Monmouth. The gold chain of office is modern, very massive, and exceedingly handsome, being in design a series of shields on which are engraved the names of mayors, and with

crowns above each. Two miniature maces are suspended from the round cable links which form the chain, while two cross chains of similar design add greatly to its appearance when worn. The pendant consists of two ovals leaning together, on which are the town's crest and arms of John de Monmouth, surmounted by a crown. The Corporation, unfortunately, are not possessors of any plate, or, in fact, anything of value of this sort beyond the maces and chain. There are, however, some interesting Elizabethan standard measures, in metal, of great weight, and a number



THE MAYOR'S CHAIN

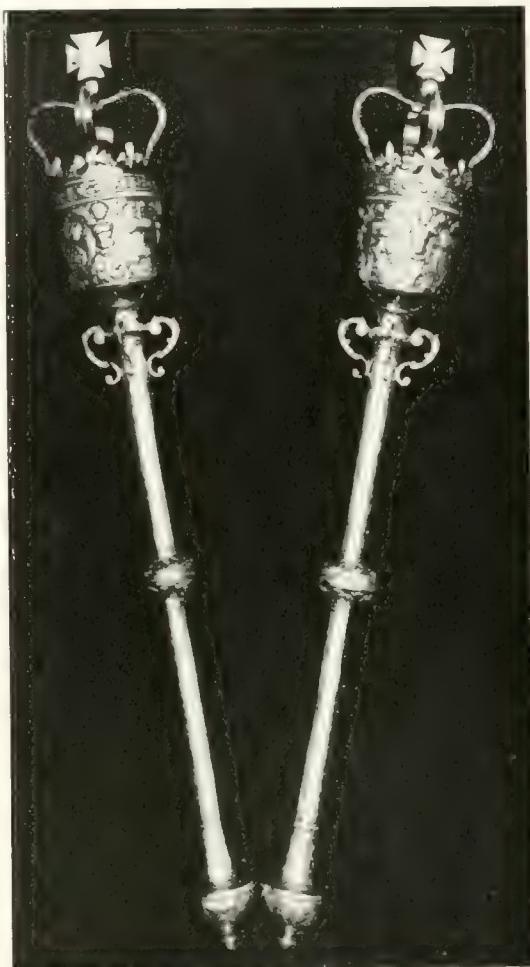
of old staves with brass ball heads—and, like the standard measures, are kept in the committee room of the Shire Hall.

The Corporation consists of a Mayor, four aldermen and twelve councillors. As of old the Mayor gives an annual dinner, but not quite in the same way picnic it used to be given. In the old days, though the Mayor provided a no doubt sumptuous dinner, most of the families in the town made additions to the table, either of game, poultry, wine, liquors, or other acceptable presents, which was considered a passport to the dinner. Two tables were laid in the Town Hall extending the whole length of the room, and among the presents was one from the Duke of Beaufort, lord of the manor. This consisted of six dozen of true Falernian and three guineas worth of punch, besides a variety of viands. The punch was introduced with great ceremony by the Mayor's officers in a large bushel, the customary measure of the county, containing ten gallons, and was served towards the end of the evening as a sort of *bonne bouche*. What dinners these were! and such excitement! every kitchen in the town put its services into requisition for the day, so that when the clock had told the hour for dinner out came streams of cooks with their large pewter dishes bending beneath the weight of gammons, haunches, and sirloins for the feast.

The old town is naturally changed a good deal as regards the appearance of the frontages of many of its houses, some of which stood out 10 feet over the streets! It still retains among others its broad conspicuous Monnow Street, narrowing as it reaches Agincourt Square, from which latter three streets branch off. But its appearance to-day is greatly

changed for the better. There are many exceptionally fine old houses of architectural beauty in the town, as well as excellent shops of all descriptions. One in particular, in Agincourt Square, is well worth visiting by those who are purchasers of art treasures. In this shop is also to be seen the celebrated "Man of Ross" chair, a fine old piece of work, in which all Americans especially delight to sit. I regret I cannot now give its history, but it is well known.

Originally Monnow Street was described as "a barbarous holloway as deep as a horse's back." On each side of the footpath were a number of wells that supplied the inhabitants with water, which they pulled up in kettles or pots tied to string. It was scarcely possible for a horse carrying a pair of pots (with water) to enter the market place, so narrow was the way, and waggons seldom attempted it. On the Monnow bridge, whose foundations are so ancient that neither history or tradition afford any light respecting the date of erection, stands the only remaining gate-house. It was probably erected in the reign of Edward I., and was an important pass into the town and for the purpose of taking tolls to provide means of enclosing the upper part of



MONMOUTH MACES

SILVER

the town with walls, though the town was not in any way connected with the walls. It has had a chequered history, it having been occupied by Royalists and Parliamentarians as each had possession of the town, whilst in later days it was loopholed to enable the soldiers to resist entrance to the town at the time of the Chartist riots.

I cannot, I fear, enter into any sort of description of the old markets and fairs, the gallant volunteers of those early days, or yet of the gruesome public executions which took place on a platform over the prison doors. I have no space to describe the

Monmouth

pavilion on the Kymin Hill to Nelson's honour, nor this hero's visits with Sir William and Lady Hamilton to Monmouth, where, with the Corporation, he walked in solemn procession to the "Beaufort Arms"; or his subsequent public breakfast with this body at the Kymin Pavilion. I would that I could describe the old monasteries or the curious dress of the farmers and their wives as they came to market, and their quaint ways of doing business. All that I can now do is to ask the reader to conjure up a picture in his mind's eye of my lord's steward, invested with the full plenitude of power by his august master, leaving the Castle gates, attended by his vassals in solemn state. Around the Bayley he arrogantly struts, ringing a huge bell and bawling at the top of his raucous voice the mandate—

O YES! O YES! O YES!

which is corrupted from the French word, Oyez—attend).

"We strictly command and charge all manner of persons to draw no swords nor use any unlawful weapons, nor make any affray or breach of His Majesty's peace during this fair, which is for three days, under the penalty of five pounds, or suffer imprisonment.

"GOD SAVE THE KING."

And in conclusion it is interesting to know that the origin of this loyal prayer for the King is as follows: Before the introduction of the present regular drama, theatrical representations were called "Moralitys," which consisted of subjects taken from the New Testament, principally from the life of Our Lord; at the conclusion of which the audience kneeled down and joined in prayer for the King and Queen. Hence arose the custom of inserting at the bottom of the London play bills "Vivat Rex et Regina," and at the end of all public proclamations—when all true loyal and peaceable citizens rise and uncover—

"GOD SAVE THE KING."



LOVING CUP PRESENTED TO NELSON BY THE TOWN OF MONMOUTH
NOW IN POSSESSION OF LADY LLANGATTOCK

Pottery and Porcelain

**"Staffordshire Pots and Potters," by G. W. and E. A. Rhead
Reviewed by Frank Freeth, M.A.**

MESSRS. G. W. AND E. A. RHEAD are two practical potters, who not only know all about their subject, but also have a keen sense of appreciation and a literary taste of no mean order, so that they convey their knowledge in a most entertaining fashion. They have not been content to follow the beaten track on every occasion; and where they have taken distinct views of their own, they have not been afraid to state them plainly, with their reasons for holding them. They are enthusiastic admirers of their county and its great industry; and their enthusiasm becomes contagious, as it infuses life into the dry bones of the past. The reader is transported into the very atmosphere in which the potters of old moved and had their being. He sees them as they were in the flesh, both in their homes and their workshops.

He realises their aspirations and their struggles, their successes and their failures. He is brought face to face, too, with all the social and intellectual movements of the day which exerted any influence either directly or indirectly upon the general development of the local potter's art. He is reminded how with the dissolution of the monasteries under Henry VIII. the potters emerged from the seclusion of the religious orders to form themselves into a regular community, and again how they were harassed during the years of storm and stress throughout the Civil War, only to be restored to the peaceful pursuit of their vocation by the advent of William of Orange to the throne. The sidelights thrown by this cursory historical survey are a delightful and instructive feature of the book.

Like true Staffordshire men, whose "forbears have



INKSTANDS PORTRAITS OF JOHN RIDGWAY AND HIS WIFE

HEIGHT 3 $\frac{1}{2}$ INS. AND 2 INS.

"Staffordshire Pots and Potters"

dwell in the locality for at least four centuries," and who have themselves spent their lives among the potters and the potting of the district, they not unnaturally evince a particular fondness for the indigenous wares, which, with all their crudeness, strikingly reflect the character of their makers, and are at no pains to conceal their regret that the foreigner should have intruded his art to the exclusion of the native genius. Indeed, so strong is their predilection for these wares, that, were it not for their manifest earnestness, they would be in danger of labouring their excellence. "Scant justice," they aver, "has been done to these truly characteristic and original wares, which contained the germ of a great national type of ceramics, which has remained in a state of arrested development." Again they write: "The slip wares of the Toft period were eclipsed in public favour by Staffordshire Delft and other imitative wares, and a great artistic opportunity was lost. The English potter did not know, and does not know, the opportunities and possibilities of his own old slip wares, his stone wares, his black basaltes, his agate and marbled wares, and even (entirely apart from the classic convention) his jasper wares." The same pardonable pride of country and county asserts itself in their criticism of the much-vexed question as to who first introduced the process of salt-glazing into Staffordshire. They obviously resent the honour being accorded to the brothers Elers from Holland. The generally accepted theory rests, it is true, upon no better evidence than the story that the potters of Burslem all went to the Elerses' place at Bradwell "to protest against the nuisance caused by the volumes of dense smoke and flame emanating from the Bradwell ovens"; and the authors reasonably point out that "the process does not give off dense smoke and flame, and the fumes from an ordinary-sized oven would never reach Burslem from Bradwell, and that the Bradwell pottery did not possess ovens, but only one oven much smaller than ordinary." The wish being the father to the thought, they would rather accept another tale with scarcely better credentials, that the process was first adopted by one Palmer, of Bagnall, who derived the idea from being shown a pot which had been partially glazed outside by the liquor from a strong brine of common salt, which had boiled over by accident. In short, they see "no grounds whatever for supposing that the Elerses ever practised salt-glazing at all. Every piece," they write, "that can be attributed to them with any degree of certainty is biscuit, and they seem to have confined their efforts entirely to the production of pottery on the lines of Oriental red wares. If," they

continue, "the Palmer story is a myth, it does not leave the brothers Elers as the only source from which the practice of salt-glazing could be obtained by the Staffordshire potters: and there is no adequate reason why it should be contemptuously dismissed as absurd." This is all very pretty reasoning; but, unfortunately, the authors have really not added anything new to the present stock of knowledge. Perhaps, after all, it is safer to assent to the unbiassed opinion of Professor Church, who thinks it is likely that the Elerses did introduce the process, but did not largely practise it themselves. The natural objection to this view is "If so, why not?" seeing how popular the salt-glaze ware became from the very first. However, the last word on the subject has yet to be said; but that will not be until some fresh evidence is forthcoming. Apart from this question the judgement the authors pass on the Elerses themselves and their work is one that must appeal forcibly to every student of English Pottery. "As potters," they tell us, "the Elerses were select. With their finely levigated clays from which everything coarse was eliminated, their finished and polished workmanship, and their dainty and tasteful designs which never became common, they surely placed the stamp of their breeding upon their productions."

The chapter on Thomas Whieldon and his wares is adequate without calling for any special comment, except perhaps to note with pleasure that the authors are agreed that he is fully entitled to the post of honour among Staffordshire potters accorded him by Mr. William Burton. "What about Josiah Wedgwood?" an objector may ask. No better answer could be found than that given in the chapter on "What Wedgwood did," which is full of food for reflection. Indeed, it ranks as the best chapter in the whole book, which would be well worth reading if for that alone. For more than forty years a halo has surrounded that successful potter's head, owing to an encomiastic speech delivered at the opening of the Burslem Institute in 1863 by the late Mr. Gladstone, who evidently knew much more about statecraft than English pottery.

Recent research in the hands of able authorities like Professor Middleton and the brothers Rhead has burst the bubble then so elaborately blown: and Wedgwood has now been relegated to his proper place—and that no lowly one—in the world of Ceramics. Our authors show beyond a shadow of a doubt that the oft-quoted epitaph on Wedgwood's monument in the Stoke-on-Trent Church declaring that "he converted a rude and inconsiderable manufactory (*sic*) into an elegant art," is "a ludicrous

travesty of the fact." "What he really did," they tell us truly, "was to convert an art—rude it may be and inconsiderable, but still an art—into a manufacture." Their estimate of him—and, though bold, it seems to me a pretty accurate one—is summed up in the following passage : "Wedgwood himself was no artist, he was a tradesman pure and simple ; but he was an absolutely ideal tradesman from the trader's point of view. He was keenly alive to the importance, to the necessity, in fact, of art as an adjunct to manufacture. He, therefore, employed the very best artistic talent which was then available." The result was technical excellence. In the words of Professor Church, "perfection of material and workmanship displaced the old native picturesqueness, vigour was sacrificed to finish, originality to elegance."

There are many more interesting chapters to follow, dealing with the prominent potters of the different epochs and their work. The headings of them explain their scope : "Wedgwood's rivals and imitators," "Staffordshire Figures," "Lustred Wares," "Victorian Potteries and Potters," and "The Foreign Contingent," which latter consisted chiefly of French potters, who were driven out of France by the Revolution of 1848 and the Franco-Prussian War of

1870, and found employment in Staffordshire, where they settled permanently. Among them appears the name of M. L. Solon, who has done so much by his writings to attract attention to "the Art of the Old English Potter."

The writer knows it is impossible to avoid misprints altogether, and it is fortunate when they are only unimportant and obvious. There are two he has noticed in this book which are distinctly misleading and should be corrected. On page 170 a "horse, of which there are several variations," is enumerated among the fanciful shapes of saltglaze teapots. Every connoisseur knows there is no such thing as a saltglaze horse-shaped teapot, and that *house* is what the authors wrote and meant ; but every dilettante does not. Again, on page 177, the rare Longton Hall *teapoy*, that used to belong to Enoch Wood and is now in the Hanley Museum, is referred to as a *teapot*. But these are only small blemishes, that can be easily removed, in a sumptuous volume, the attractiveness of which is enhanced by its general handsome get-up and an abundance of admirable illustrations of representative pots and potteries. In short, the brothers Rhead have done their work conscientiously and well.



BUSTS OF MILTON, MERCURY AND NEPTUNE AND GROUP OF VICAR AND CLERK



FOLDING PRINTS FOR ENCLOSURE
IN SPILL-FLYERS



Old Bohemian Glass

By A. Beresford Ryley

THERE was an extensive manufacture of glass in Bohemia during the fifteenth and sixteenth centuries, but it had no special character of its own to distinguish it from that of the neighbouring German states. Furnaces were erected by Germans at such places as Winterberg and Reichenberg, largely on account of the abundance of wood supplied by the Riesen Gebirge, and on account of the numerous watercourses which served as motive power, and not through any individual *verrerie* of note, or an influx of skilled workmen. The original glass, often crudely decorated with enamels, was poor in quality and badly coloured, and was more or less a foreign

industry, since the native Czechs were quite indifferent to it.

The real Bohemian glass, which became world-famous, probably had its origin in the art of rock-crystal cutting, imported into Italy after the conquest of Constantinople in 1453, whence it passed to Nuremberg towards the middle of the sixteenth century, and subsequently into Bohemia.

The Emperor Rudolph II., who had shut himself up in his castle at Prague to escape the cares of power, which he detested but which he had not the strength of will absolutely to renounce, was a great patron of the arts, especially that of the lapidary. Not content with



NO. I. DIAMOND-ENGRAVED GLASS

SIXTEENTH CENTURY



NO. II.—DEEP-CUT GLASS
EARLY EIGHTEENTH CENTURY

school that a German—Caspar Lehmann—learnt the art of crystal-cutting, which he afterwards abandoned when the vogue for rock crystal declined, and applied his knowledge to the cutting of glass by means of a lathe or a wheel of his own invention. Previously a large amount of the best glass was imported from Venice, whose furnaces were at that time in the zenith of their fame. This Venetian glass was then, in spite of the incongruity of the decoration, either painted in the German fashion or etched with the diamond. For deep cutting the engravers used the apex of the natural octahedral crystal, but for writing and light etching they employed a cleavage fragment or a splinter.

No. i. illustrates some typical specimens of diamond engraved work of the sixteenth century—a mode of ornamentation very possibly inspired by Albrecht Dürer, for at the time of the Reformation Nuremberg and Prague were the great centres of art and science. The right-hand wine glass, it may be noticed, in the illustration is essentially Venetian in shape.

At the beginning of the seventeenth century the quality of the Bohemian glass itself improved; it was purer and whiter, due, it is supposed, to the substitution of potassium carbonate for sodium carbonate in the manufacture. The form also became modified; it was more solid, more in keeping with the decoration

purchasing the *chef d'œuvres* of every country, he invited some celebrated Italian lapidaries to his court. From Milan came Gheraldo and Gasparo Miseroni, who, eventually, directed at Prague “une *atelierie de cristal et de pierres*,” which the Emperor himself had founded. It was probably at this

that it received. Venetian glass was no longer imported; even Venetian influence was gradually thrown off. This is shown in the majority of *Pokale* (goblets) of the period, retaining as they did the shell-like shapes of the crystal vessels which served as their new models.

The light kind of Bohemian glass was blown, but the more massive was cast in wooden moulds, for subsequent facetting and cutting. The latter was mainly effected with lapidaries’ wheels of sandstone, wood and metals, the two last being used mainly for polishing. Later on minute wheels dressed with emery and diamond dust, such as are used at the present day, replaced the more primitive appliances. The delicate etchings and traceries were still done with the diamond point.

The golden age of Bohemian glass began with George Schwandhardt of Nuremberg. He, too, had learnt his art at Prague, where he was an assistant of Lehmann, finally succeeding him as



NO. III.—DEEP-CUT TUMBLER
EARLY EIGHTEENTH CENTURY

director of the Imperial furnaces, but the Thirty Years’ War, which desolated Bohemia at this period, made him return to his native town, where he established an *atelier*. Here he turned out



NO. IV.—ENGRAVED POKAL
EARLY EIGHTEENTH CENTURY

Old Bohemian Glass

glasses decorated with figures, armorial bearings, landscapes, etc., the delicate workmanship of which is said to have never been equalled, except, perhaps, by his son Henry.

Princes and bishops quarrelled for the masterpieces of the elder Schwanhardt, and the Emperor Ferdinand III. begged him to return to Prague (which he did in 1652) in order that the artificers in the numerous glass-engraving establishments might copy his models under his personal direction. So high, indeed, was this art reckoned, that Ferdinand himself received lessons from the master.

The reputation of Henry Schwanhardt fell little short of his father's. Characteristic of his work are his tankards with their Latin inscriptions surrounded by scrolls and arabesques, so delicately executed that they appeared at first almost like a cloud on the surface of the glass. His goblets decorated with landscapes of towns fetched fabulous prices. He was, moreover, the inventor of engraving by hydrofluoric acid, having one day allowed by accident a drop of that liquid to fall on his spectacles. He used the acid to eat away the ground, leaving the figures, portraits, animals, flowers, etc., in relief, with their original smooth and clear surface in strong

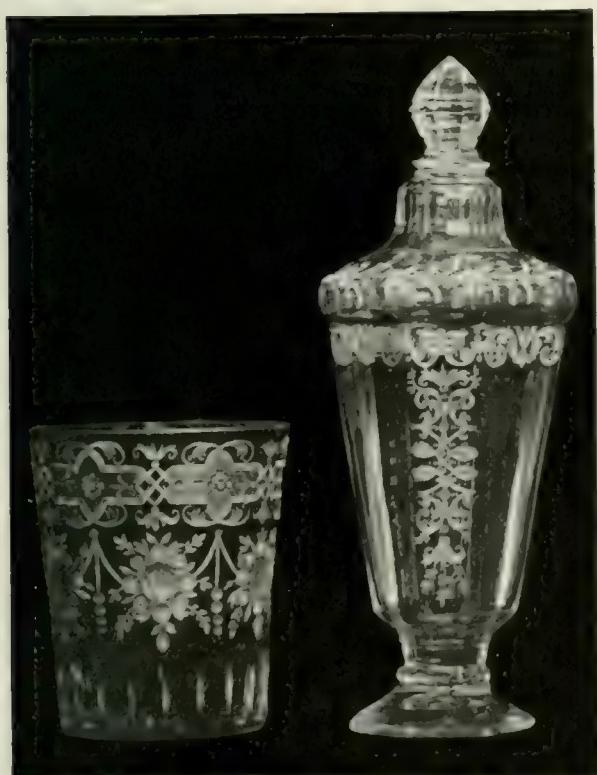


NO. V.—KALLIGRAPHEN ORNAMENT
FIRST HALF OF EIGHTEENTH CENTURY

contrast to the groundwork dulled by the corrosion of the acid. The method employed was first to mould or blow the glass into the form required, and then to coat the surface with a thin layer of wax. This layer was then etched with a finely pointed instrument, as if the ground itself was required to be acted on, the wax was boldly scraped off, and the vessel then exposed to the fumes of the hydrofluoric acid. All the parts of the glass denuded of wax were corroded by the acid, whereas those covered were unaltered.

The eighteenth was undoubtedly the great century for Bohemian glass. Henry Schwanhardt had done much to make it popular, and on his death—in 1696—the vogue, if anything, increased. There is very little difference between the glass of the seventeenth and eighteenth centuries; as a rule, that of the latter is less deeply cut, but very often the principal subject—a portrait, for instance—is *tiefgeschnitten*, whilst the flowers or scrolls which surround it are in much less relief. Nos. ii. and iii. are early eighteenth century tumblers, the deep cutting of which is a little reminiscent of the previous century. No. iv. illustrates a typical goblet with a mediæval walled town not unlike Nuremberg engraved on it. The beaker and tumbler shown in No. v. are very characteristic of the dignity of the work done during the first half of the eighteenth century, when apparently no individual master towered above the rest, but when all had attained a high pitch of excellency.

No. vi. represents a mode of decoration—*kalligraphen ornamente*—which was much admired at that time, and it would be difficult to find handsomer



NO. VI.—BEAKER AND TUMBLER
FIRST HALF OF EIGHTEENTH CENTURY

Facetten Pokale than those of No. vii. The right-hand one is practically facetted all over; the left is smooth-faced, and facetted only on the stem. The engraving on both lids is exquisite. Some of the later *pokale* have gold rims, and during the latter half of the century those made of the celebrated ruby glass became fashionable.

The demand for Bohemian glass all over cultured Europe at this period increased, and gradually this massive but highly decorated variety quite superseded the delicate and refined form of the Venetian. When Maria Theresa, as Countess of Flanders, in 1744 visited Ghent—twenty-five years before



NO. VII.—*FAZETTEN-POKALE*
FIRST HALF OF EIGHTEENTH CENTURY

a stronghold for the manufacture of Venetian glass — special glasses were made in that town for the banquet in her honour, but they were in the Bohemian style, finely engraved, and covered with armorial bearings.

Murano was on the verge of ruin, and still the Senate forbade the manufacture of the Bohemian, though at last in 1736 they were obliged to allow Giuseppe Briati to establish in Venice a furnace for producing the rival variety.

This Briati was one of those ruined masters of Murano who, being determined to learn the Bohemian process, had, in the disguise of a porter, worked for three



NO. VIII.—“DOPPELWAND-GLASER”

MIDDLE OF EIGHTEENTH CENTURY

Old Bohemian Glass

years at Prague. What remains of Briati's work—and there are some excellent specimens in the Murano Museum—is distinguished from the older Venetian by the superior brilliancy and colour of the glass. His models were essentially Bohemian, but he introduced a lightness and gracefulness that was absent in the originals. So much were Briati's productions admired that at the Doge's public banquets they shared with the gold and silver plate the place of honour on the sideboards.

Another method was to make the inner part of very fusible glass, so that exposure to a comparatively low temperature hermetically soldered it to the outer one, and so obviated the necessity of a scarcely perceptible joint at the junction of the shoulder with the rim of the cup.

Somewhat similar lay it was developed, and only the intaglio gilded. The outer faces of the *Doppelwand-gläser* were generally either faceted or fluted to enhance the value of the picture within.



NO. IX.—PAINTED GLASS

MIDDLE OF EIGHTEENTH CENTURY

About the middle of the eighteenth century large quantities of *Doppelwand-gläser mit Zwischen-Vergoldung* were made. They were for the most part round-bottomed goblets or square-bottomed *Becher*, the bowls consisting of two layers of glass, enclosing between them gold or silver leaf. In practice the entire surface of the inner envelope was gilded or silvered over; on the gilded part landscapes, battle scenes, etc., were etched with a very fine pointed needle, the superfluous metal being cleared away. This inner portion—sometimes made of ruby instead of clear glass—had a shoulder or a rebate just below its rim, and was then fitted into the interior of the vessel and fixed with a colourless cement.

This *Doppelglas* was not an original idea, but only a revival of an old process, as a similar kind, some of it still stained with blood, was found at the beginning of the eighteenth century in catacombs of the early Christian period and in Christian cemeteries.

No. viii. exemplifies this *Doppelwand-glas*, which was very effective, and indeed artistic, so long as the decoration was simple. The interposed gold leaf reflected back the incident light (as in the case of paste) and gave the glass a diamond-like brilliancy hitherto unachieved.

About the middle of the century the seeds of decline were being sown; the vogue for painted glass returned. No. ix. is a specimen of a painted goblet

The Connoisseur

with a thick faceted stem. No. x. shows a couple of examples of the well-known *Milchglas*, decorated with gaudy paintings, which became fashionable at this period.

It was the age of silhouettes—a mode of portraiture almost converted into a craze by the famous Heber of Geneva, who made portraits of his patron Voltaire by tearing pieces of cardboard with his teeth.

The glass masters seized on this fashion to give a new impetus to their industry, already threatened by the introduction of English flint glass. The *Doppelwand-gläser* contained black silhouettes of celebrities on a gold and silver background. Towards the close of the century the masters came under the influence of the Rococo, when all art was laid aside, and grotesque novelty remained their only stimulus.

Just as Bohemian had ousted Venetian, so in its turn it was eventually ruined by the English flint glass, which, containing a large percentage of lead, has the power of decomposing light—a property possessed neither by the former varieties nor by rock crystal itself.

At the beginning of the last century an attempt was made to resuscitate the industry by taking Venetian models and English material. A large amount of the once celebrated ruby glass was also manufactured. But the latter was clumsy, and engraving had become more or less universal throughout Europe, so that, in spite of Lobmeyer, the masters had nothing new to offer in order to regain the supremacy they had enjoyed during the seventeenth and eighteenth centuries.

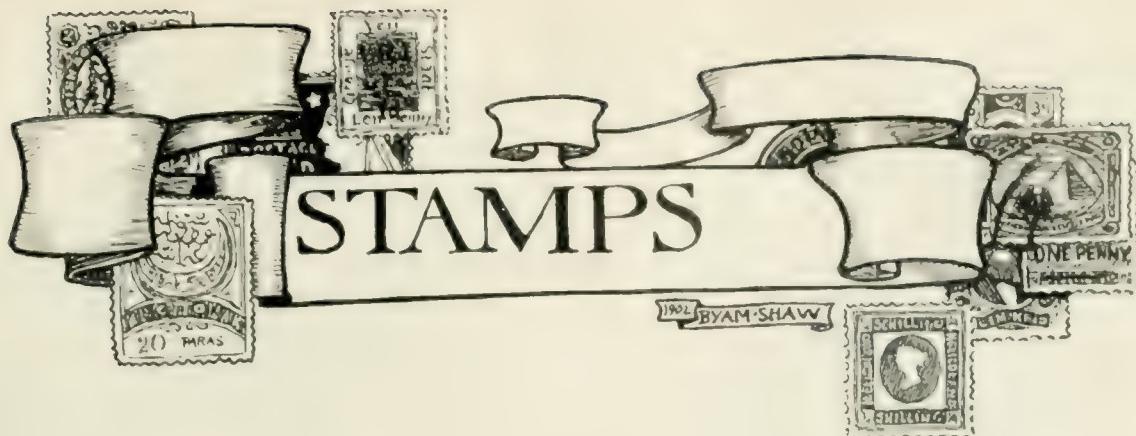
There is very little Bohemian glass of the best period in this country; what is picked up in the antique shops is mainly the ruby glass, which has practically no artistic value, being put on the market during the attempted revival of the last century, in the hope of re-catching popular favour.

For illustrations the writer is indebted to the courtesy of Professor Pazaurek, the well-known authority on glass, who kindly allowed photographs to be taken of specimens in his own collection, as well as of others in the celebrated Reichenberg Museum.



NO. X.—PAINTED 'MILCHGLAS'

MIDDLE OF EIGHTEENTH CENTURY



Exposition Stamps of the U.S.A. By Fred J. Melville

A SERIES of these stamps has just been put forth by the Postmaster-General of the United States to help the promoters of the Jamestown Exhibition to keep their venture prominently before the world.

At one time such an emission would have aroused a good deal of antagonism among philatelists, and that their opposition in the past to such issues has not been altogether without effect, is obvious from the gradual reduction in the scope of the various series of exhibition stamps which the United States has issued.

The first of the exhibition-commemorative series issued by the United States was the well-remembered Columbus set of 1893, designed in connection with the World's Fair at Chicago. There were sixteen denominations, from 1 cent to 5 dollars, and a contract was arranged with the American Bank Note Company to print 3,000,000,000 of these stamps, the Postmaster-General publicly admitting his expectation of receiving a non-postal revenue from the issue from philatelists. "The beauty and unique character of the new Columbian stamps will cause their sale in large quantities, simply for use in collections; and not only will they be purchased in single or partial sets by collectors, but in view of the limited time in which they will be issued, they will be accumulated in great quantities by dealers and others to meet future demands. The introduction of the new stamps, though not designed primarily for that object, will prove to be a revenue measure of

the highest importance to the public service. The net profit to be derived from their issue, that is, the extra amount beyond the ordinary revenue that would have resulted from the sale and use

of ordinary stamps, may be fairly placed at 2,500,000 dollars."

But 3,000,000,000 stamps is a very large order, and though dealers and collectors speculated heavily, the authorities climbed down over the contract, and arranged for only 2,000,000,000 of the stamps to be supplied by the printers. Financially, the issue did not come up to expectations. The novelty of the size and designs of the stamps made them interesting at first, but they were not nearly so convenient for business purposes as the ordinary stamps. The press attacked the series with severity, and in Congress Senator Wolcott described the expectation of revenue



from the issue as "a trick practised by the Central American States when they are short of funds. . . . It seems to me, Mr. President," he went on, "that this is too great a country to subject 60,000,000 people to the inconvenience of using this big concern in order that we may unload a cruel and unusual stamp upon stamp collectors to fill their albums."

The next issue of United States commemorative stamps was made to advertise the Trans-Mississippi Exposition in 1898. The stamps were similar in size, but instead of sixteen values going to the set, the new issue only comprised nine denominations, from one cent to two dollars.

The year after the Columbus issue took place the stamp printing contract with the American Bank Note Company had expired, and the subsequent issues were manufactured by the Bureau of Printing and Engraving at Washington, who printed the series now under notice.

Each stamp has a distinctive design intended to



represent an event or period in the development of the region beyond the Mississippi. This series doubtless served its avowed purpose of advertising the Omaha or Trans-Mississippi Exhibition. As an advertising medium the ubiquitous postage stamp should be very far-reaching, even though some may think it rather beneath the dignity of a first-class nation to use its postage stamps for such a purpose. But the stamps were quite as inconvenient — on account of their size—for business purposes as were the Columbian ones, so when another exposition, this time at Buffalo, was accorded a special series of stamps, a smaller size was adopted, but the horizontal, oblong shape was retained as a contrast to the upright oblong labels used for the regular United States stamps.

The Buffalo or Pan-American Exposition stamps were issued in 1901. It is noteworthy that a still further reduction in the number of denominations was made; this time only six stamps go to the set. The stamps are bi-coloured, the framework being in a distinctive colour for each denomination, and the pictorial vignette in the centre being in each case in black. The vignettes were all taken from photographs.

Three years later came the Louisiana Purchase Exposition, for which a new series was issued, this time numbering only five denominations. The subjects were chosen to commemorate persons and incidents in the Louisiana Purchase of 1803. These stamps were a revival of the large size of the Columbians. Now scarcely have another three years passed when a further exposition series is offered us in connection with the Jamestown Exposition of the present year. Specimens have just been received in this country, and this time only three stamps are comprised in the series, so that the most serious objections of collectors to the Columbus issue have

been gradually done away with in the subsequent exposition series. And certainly if the United States Government has no wish to extort an unjust revenue from stamp collectors, but merely to advertise these expositions, it is sufficient for their purpose to use only the low and most widely circulated denominations, as they have done in the present instance. Of the new series the Postmaster-General is printing 10,000,000 of the one cent value, 14,000,000 of the two cents, and 8,000,000 of the five cents.

One cent: Portrait inscribed, "1580—Captain John Smith—1631." Colour, green.

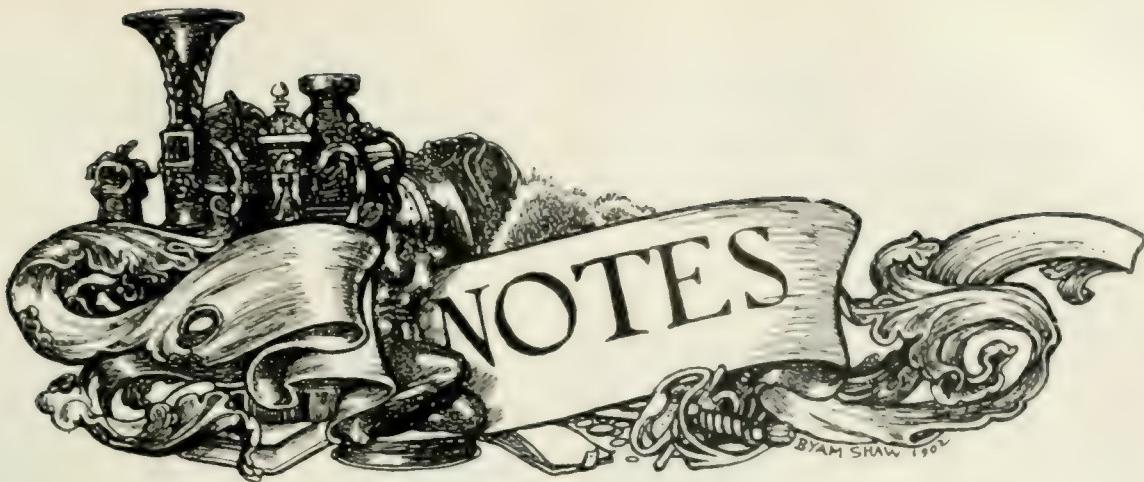
Two cents: Descriptive scene, "The Founding of Jamestown," representing the landing of Captain Smith. Colour, red.

Five cents: Portrait of Pocahontas. Colour, blue.

These last exposition stamps are not so artistic as the large Columbus series, nor so pretty as the Pan-American stamps, which they resemble in shape and size.

It will be seen from this brief summary of the exposition stamps of the United States that they already total to nearly forty specimens, regardless of errors and variations in colour, shade, and other details. While one cannot but deplore the overdoing of the issuing of new stamps in nearly every part of the world, it is impossible not to recognise the fact that the interest which centres in the stamps of the great American republic is not hindered, but is greatly enhanced, by the various series of commemorative exposition stamps which have emanated from the United States Postal Department. And in no mean measure the several beautiful pictorial issues have increased the ranks of stamp collectors not only in America, but in Europe, and possibly elsewhere. The fine Columbus series gave an almost incalculable impetus to stamp collecting as a popular pastime.





OF extraordinary importance are the new acquisitions of works of art proposed quite recently by the Superior Council of Fine Arts to the Italian Government for the National Museums and Galleries.

The Anzio Statue

Whilst we reserve further notice of these acquisitions, we will not delay to present to the readers of *THE CONNOISSEUR* a reproduction of the magnificent antique statue from the collection of Prince Sarsina which the Italian Government, accepting the proposal of the Superior Council, has bought for the sum of £18,000. The statue, which came to light thirty years ago, is well-known to archæologists and has been discussed in learned publications, but since it has been hidden ever since in the villa of its princely owner it was invisible to the public, and comes now as a perfect revelation.

The discovery of this precious monument of antiquity is not due to the work of man, but to one of the living forces of nature—to the sea—as though the graceful marble creature, impatient of its protracted sleep in the deep and suffocating tomb, had herself demanded the aid of the old blue Tyrrhenian sea

to be restored to the kiss of the sun. And the waves of the sea were not deaf to the appeal, and during a stormy night at the end of 1878 effected the salvage. Beating furiously against the shore at a spot where at one time was a sumptuous villa of Nero, they laid bare the walls of a grand hall and carried off from a niche of this wall the marble prisoner to lodge her gently on the beach, where she was found next morning like some marvellous fruit of the sea.

The statue represents an elegant life-size figure of a girl dressed in a heavy chiton and wrapped in a himation which falls from the left shoulder and is twisted round the waist. Her eyes are fixed upon a kind of tray, part of which is lost (as are also one of the arms and the other forearm), upon which are a laurel branch, two small feline paws that certainly formed the base of a tripod, and a roll which was first interpreted as parchment and later as a sacrificial band.

Who is this girl, and whither does she proceed? Several theories have been advanced. Inspector O. Rosa, who illustrated the statue when it came to light,



HEAD AND SHOULDERS OF THE ANZIO STATUE

thought it represented the Priestess of Fortuna to whom a temple was dedicated at Anzio, near the spot where the statue was found. That the statue represents a priestess was also maintained by Klein (*Praxit. Studien*, 1899), and by Altmann (*Das Maidchen von Antium*, in *Jahreshefte des Oest. Arch. Inst.*, 1903). W. Amelung (in *Brunn-Bruck.*, *Denkm. griech. und rom. Sculpt.*) is of a different opinion. He holds the figure to be that of a poetess or the leader of a chorus in the act of offering a crown to the Divinity; but since the roll is not a parchment, all these views lose considerably in value. More acceptable are those which have recently been advanced by Dr. Della Seta and by Prof. Loewy. The former, arguing principally from the carelessness of the dress and from the concentration of the woman's attention upon the tray, is inclined to see in her an attendant at the sacrifices, a virgin in the service of the cult of Apollo, at the moment in which she takes from the tray a laurel branch to hand it to the person who sacrifices to the Divinity. Prof. Loewy, on the other hand, believes the fascinating maiden to be a virgin who presents the symbols of Purification—the wool of which the roll seems to be woven and the laurel—to some offended Divinity, an interpretation which, though on no firmer foundation than the other, must still be seriously considered as a possible solution.

The doubts aroused about the subject grow still further if we proceed to investigate to what period and to what artist the statue should be ascribed, or at least to which district it belongs. Klein believes it to be of the fourth century B.C., of the school of Lysippus, and suggests the name of the sculptor

Leochares, but this hypothesis is opposed by Altmann and Amelung, who demonstrate that this work, which stands by itself for its originality, cannot be connected with any other known work of sculpture of the fourth century, and that it is one of the first blossoms of the springtime of third century Hellenist art in Asia Minor. The new hypothesis does not convince Loewy, who, whilst others try to place it somewhere near the first period of Imperial Roman sculpture, takes it four centuries further back by mentioning the name of another colossus of Greek art, Praxiteles, the famous author of the Hermes of Olympia.

However, even if further study should prove that Rome cannot boast to possess an original work by such a master, and even if it cannot be ascribed to one of the artists who worked under the influence of Praxiteles, the beautiful statue still remains an exquisite work of art for the elegance of its animated and lithe silhouette, for the mastery of the treatment of the drapery, for its nobility and soberness of form, for the grace and delicacy of the pose and of linear arrangement of the sweet maiden. The mystery which surrounds the enigma

matic figure given us by the sea invests it with that special fascination which is always excited by things at once beautiful and mysterious. Even without sharing the exaggerated enthusiasm of Furtwaengler, who declares the sculpture to be a unique masterpiece with which none other in the Roma museums can be compared, there is no doubt that it is an acquisition of extraordinary value to the National Museum in Rome, and that its light will obscure many of the other works of art there preserved.—E. M.



THE ANZIO STATUE

Notes

SIMILAR specimens of the little coloured prints reproduced on page 240 may be seen in the British Museum. They commemorate the **Split Thalers** Refuge of Protestants in Hanover and Prussia in 1733, and folded one over the other were placed in boxes made of split thalers of Gustavus Adolphus, 1632. Those in the Museum vary in subject; but upon comparing them with these, I found that one of the series represents a preaching booth, which is identical to my No. 14, although the text is different. The subject No. 6 is also in one of the Museum examples, and the man with the fork in No. 10 is acting another part in a different subject. The central figure is likewise similar, but differently coloured: and the texts all vary in the three series. The following is the list in mine:—

1. Gäste und Fremdlinge auf Erden.
2. Fürbild der Heilsamen Worte.
3. Lehrer zur Gerechtigkeit. On the paper in the man's hand: Es ist das Heil.
4. Um deinet willen werden wir getödet.
5. Die Briefe sind schwer und Starck.
6. Mein Blut ist der Rechste Trank. On the paper held by a man: bitt Schrifte.
7. Sie vermochten nicht zu wider stehen.
8. Sie Forscheten täglich in der Schrift.
9. Diese muss ich auch herführen.
10. Das Wort unsers Gottes bleibet Ewiglich.
11. Gehet aus von Ihnen.
12. Er fuhret uns auf rechter Strasse.
13. Kommet her Ihr gesegnete des Herrn.
14. Predigets auf den Dächern.
15. Wir werden in das Hauss des Herrn gehen.
16. (Erroneously numbered 13) Biss höher hat uns der Herr geholffen.
17. Auf dein Wort will ich das Netz auswerffon.

In an exhibition of "Buttons of a Century" at the Arts Décoratifs (Palais de l'Industrie) in 1881 one of these curious series of prints was mounted to form buttons. The backs were metal with a shank, and round the prints in front were gold rims about the same width as the rim of the split thalers. They formed part of the collection of buttons belonging to Monsieur le Baron Perignon, after whose decease they were sold privately in Paris.—SOPHIA BEALE.

IN connection with the article on Bury St. Edmunds by Mr. Leonard Willoughby which appeared in the **Bury St. Edmunds Article** April number, the particulars relating to the Corporation Regalia and Plate were supplied by Mr. H. R. Barker, Curator of Moyses Hall Museum, Bury St. Edmunds.

IT may be of interest to those in the possession of ancient and historic buildings that it is stated upon high scientific authority that much may be done to preserve the natural decay and crumbling of stone-work by using one of the modern advertised preparations which have stood the tests of time.

It would appear from the written testimonials of high authorities that Hall's Distemper has undoubted merits as a preservative in both interior and exterior wherever stonework suffers from dampness or other climatic changes.

A UNIQUE and admirably representative collection of Spanish Iron Work of the Middle Ages, brought together with infinite pains and Spanish Iron Work of the Middle Ages rare discernment by Senor Nicolas Duque, has recently been acquired by The Spanish Art Gallery, 52, Conduit Street, W.

Mr. Lionel Harris has had this rich collection, covering a period of three centuries, bodily transported to London from the Archaeological Museum of Madrid, where it has been on view for the last quarter of a century. The generosity of Senor Duque in lending the collection for public use received a signal mark of recognition by a letter sealed with the Royal Arms, and bearing the signature of the Queen Regent.

This Exhibition has a double interest. Not only have we here one of the finest collections of the most delicate and exquisite specimens of worked iron, wrought and beaten by the master smiths of the Middle Ages into gargoyles and Gothic arches, or into Hispano-Moresque twinings of flowery arabesques; but we have also an Exhibition that can never be repeated in this or any other country out of Spain, for the Spanish Government is about to issue a decree that the remaining relics of Spain's artistic past shall be preserved to her people.

There was a violent outburst of popular feeling in Madrid at this piece of gross vandalism as it was called, and the Spanish Press was unanimous in denouncing what they considered a case of sheer robbery. But their protests were useless. The *El Liberal* and other journals, after speaking of the artistic knowledge and enthusiasm this collection represented, of the long patient years in which Segovia and the adjoining provinces had been searched from end to end, goes on to relate the admiration these specimens excited when exhibited in Madrid, the visitors' book at the Museum being filled with lines of grateful homage and enthusiastic praise addressed to Senor Duque, and signed by the most eminent men—literary, artistic, and political—of Europe.

The *El Liberal* deeply laments the fact that such a collection was not bought by the State to prevent it leaving the country. "This beautiful collection will, no doubt," continues the irate journalist, "bear eloquent testimony in other lands to the height which the Metal Workers' Art had reached in Spain during the Middle Ages; but it will also bear eloquent testimony to our national lethargy."

The more closely we examine this wonderful collection, which has excited the ire and waked the eloquence of the Spanish journalists, the more we can sympathise with them.

The nails alone include about five hundred different specimens, the heads measuring from two to

for the creaking of the heavy oaken doors that led to the dungeons and torture chambers of the Inquisition. And into the dungeons Senor Duque did verily descend in the course of his artistic pilgrimage, for we find specimens in this collection of handcuffs, anklets, and queer muzzle-shaped devices for imprisoning the hand.

Almost every kind of Architectural Iron Work is represented—keys, locks, railings, and gratings, or "vizzings" as they were called in England in the Middle Ages. We have, in addition, marvellously wrought caskets and sea chests of iron and steel, also coats of arms and panels of repoussé work taken from the doors of castle and church.



A PEDLAR OF JEWELLERY IN THE SEVENTEENTH CENTURY

eight inches in diameter. The great doors of churches, cathedrals, and castles were studded with these great nails, the bodies of which, consisting as they did of two pieces welded together, were pulled apart on the inner side of the door, and being hammered backwards in opposite directions, riveted the huge wooden panels securely together. The heads of the nails were not hidden in the wood as they are now, but stood out as if they were proud of their usefulness, crested with flowers and other quaint devices from the ingenious brain of the master craftsman. The hinges, the handles, and the knockers were likewise honoured, for in those days beauty and art were the handmaidens of utility.

The knockers in the present collection are as beautiful, and almost as varied, as the nails, not to mention the large iron clamps and hinges, twisted into queer long-bodied gargoylees or hammered into the form of a fleur-de-lys, which make us almost listen

THE print reproduced, from an original in the section of Prints and Drawings of the Victoria and Albert Museum, is interesting from two points of view. It is undated; but belongs to the first half of the seventeenth century, and represents a pedlar with his tray seated on a bench with a young girl in bridal costume. The contents of the tray are rings, brooches (or clasps), a small knife, and pins, and its shape is not unlike that still carried by Dutch hawkers. The pedlar is in a state of despair, while the bride sits stolidly in absolute disregard of his existence. To explain this state of things, the following verse, in old Dutch, is very beautifully written around the margin:—

" Wie met bedroch sijn cract stolpert,
En also meijnt te ghewinnen rijkdom groot:
Voonvaer hij ten lesten met pouter logeert,
Bij de bruijt sittende craut sijn hoot."

Which may be translated: "Whoever furnishes his

pack with fraud, and so thinks to gain great riches, truly, at last, he lodges with poverty; and sitting by the bride scratches his head"—because she will not buy his wares. There is good reason to conclude that this morality was made as a design for an early Delft plate. The original is 7 inches in diameter, and the general arrangement and proportion pretty much the same as those of the set of Delft plates just reproduced and published for the Museum, though the latter are later in date. It would be surrounded, on the rim, by a border of conventional ornament; the engraving supplying the decoration for the centre. If made for this purpose, it would appear to belong to the period of the very beginning of Delft ware of the kind; but, however that may be, its interest as a representation of a pedlar of jewellery of three centuries ago is undeniable, and it offers a sad commentary on the tricks prevalent in the trade at that time.—E. F. S.

THE old aqua-fortis etching on silvered brass, illustrated, represents a city magnate of the period (early Etching on seventeenth century), with more Silvered Brass modern rim in copper repoussé work twelve inches in diameter. The name of engraver cannot be traced, but evidently it is the work of a skilful artist, the features being exceedingly well defined and the expression good.

Books Received

- Reproduction of Old English Furniture*, by A. Albrecht, 17s. net. (S. W. London.)
- The Cuckoo*, Vol. III., by Ethel Deacon, 1s. 6d. net. (London.)
- The Dress in Old Days*, by Ronald M. Barratt, 5s. (Chat-Murray.)
- Old English Furniture*, by G. Owen Wheeler, 7s. 6d. net. (L. Upcott Gill.)
- Bury St. Edmunds: New and Improved*, by Rev. H. J. Dunithfield Askey, M.A., LL.D., 1s. 6d. net. (Elliot Stock.)
- The Magician*, by Mrs. Stuart Trskine, 6s. (Methuen and Co.)

AN exceptionally beautiful English edition of Théophile Gautier's works has been privately published by Mr. George D. Sproull, of New York, the English rights having been acquired by Mr. Henry Bumpus, of 335, High Holborn, W.C. The type, binding, illustrations, and paper are chosen with exquisite taste, and the translation is unabridged. Only one hundred copies have been issued in this country.



ETCHING ON SILVERED BRASS

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

Pewter or Lead Maces.

To the Editor of THE CONNOISSEUR.

SIR,—I shall be obliged if your readers will give me any references to any mention of the use of pewter or lead for the making of maces. Do any examples now exist in public or private collections?

Yours truly, B. P. J.

UNIDENTIFIED PORTRAIT
OF A LADY.

To the Editor of
THE CONNOISSEUR.

SIR,—As a subscriber to THE CONNOISSEUR, I take the liberty of sending you the enclosed photo. of an English oil painting, and asking you if you could kindly send me information regarding the same.

It is a life-size head, but there is no signature visible on the canvas. As far as it is in my power to judge, I should think it probably came from the hand of one of the eighteenth century or early nineteenth century school of English portrait painters.

I should be very much obliged if you could tell me the personality and the artist. As the photo. shows every detail, I hope that you will achieve some result and excuse this tax on your time.

Yours truly, M. K.

UNIDENTIFIED PORTRAITS.

To the Editor of THE CONNOISSEUR.

SIR,—The Portrait of a Youth reproduced in your June Number, the subject of a query by J. S., bears a remarkable resemblance in every respect to a portrait of King Edward VI., ascribed to Zuccherino, in the headmaster's house at Shrewsbury School, reproduced in Fisher's *Annals of Shrewsbury School*.

Yours faithfully, SALOPIENSIS.

To the Editor of THE CONNOISSEUR.

SIR,—The portraits for identification in this month's (June) number are, I should say from my knowledge

of medals, those of King Edward VI. and his sister Mary Tudor.

Yours faithfully, W. C. W.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—The two portraits J. S. enquires the identity of on page 112 of the June Number appear to be, first that of Anne of Cleves, by Holbein, which was engraved by Houbraken in 1839, and then described as in the possession of Thomas Barret, Esq. The second is a portrait of Edward VI.

J. S.'s portraits are probably copies of the originals.

Yours truly, H. B. B.

To the Editor of
THE CONNOISSEUR.

SIR,—I have in my possession an engraving of one of the unidentified pictures in the June number of THE CONNOISSEUR.

The engraving is Anne of Cleves, Queen of Henry VIII., painted by Holbein, and engraved by T. Woodward and H. Mutton. Published as the Act directs, August 1st, 1784.

My engraving is in Rapin's *History of England*, also in my possession, and the engraving is identical with the unidentified picture. Trusting this may assist,

I am, yours truly,
(Mrs.) W. H. W.

The original may be in the Royal Collection.

M. W.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Two unidentified portraits in June issue are: *Anne of Cleves*, wife of Henry VIII., by Holbein; *King Edward VI.*, son of Henry VIII., probably by the same hand. Yours, etc., F. J.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—The unidentified portraits published in THE CONNOISSEUR of this month (June, 1907, page 112), are, I think, those of *Anne of Cleves* and of *Prince Edward of Wales* (Edward VI.). See Holbein's portrait of *Anne of Cleves* in the Louvre at Paris. Believe me, yours truly, F. A. O. L.



UNIDENTIFIED PORTRAIT OF A LADY



PIERRE PAUL RUBENS

BY PIEMBANDI

*A portrait of the artist's wife
in the collection of His Grace the Duke of Devonshire, at Chatsworth.*



INSTEAD of a monthly average of about five sales, the June picture dispersals this year number about a dozen, and nearly all of them are interesting from one point of view or another. The earliest one of the month (June 4th) comprised the contents of the late Hon. Lady Hotham's residence at No. 1, Upper Brook Street, and was held



by Messrs. Arber, Rutter, Waghorn and Brown, on the premises. The only "lot" of any note so far as we are just now concerned was a recorded but untraced portrait by George Romney, *Julia Peel*, only child of Sir Charles Hotham, 8th Bart., of South Dalton; this lady was born in 1753, and died on December 2nd, 1816; she sat to Romney five times between December 8th, 1780, and March 21st, 1781. The portrait is a half-figure, and shows her in a low white dress with greenish classical cloak, brown hair dressed high and bound with greyish band of ribbon, canvas, 30 in. by 25 in. The artist received 18 gns. for painting the portrait, which now realised £2,950.

Messrs. Robinson & Fisher's principal picture sale of the season (June 6th) at Willis's Rooms, King Street, St. James's Square, was chiefly remarkable on account of the fine example of Sir Thomas Lawrence, a *Portrait of Julia Peel*, elder daughter of Sir Robert Peel, as a child, whole length, seated in a landscape, dressed in pink, with dark curly hair, holding a favourite spaniel, on canvas, 56 in. by 44 in. The picture comes from Drayton Manor, Tamworth, and was now sold by order of the Trustees of the Settled Estate of Sir Robert Peel, Bart., "to replace silver, china, library, and furniture at Drayton Manor, and for making necessary alterations, including installation of electric light." The Court sanctioned the sale "subject to the painting realising 6,000 gns. at auction." The picture, which was

exhibited at the Royal Academy of 1828, No. 27, the catalogue erroneously describing the child as "the daughter of the Right Hon. William Peel," is well known through the engraving of Samuel Cousins, published under the title of "Childhood's Innocence," in October, 1833, and is referred to at length in Williams's "Life" of Sir Thomas Lawrence, in which is quoted an interesting letter from the artist to his patron concerning the portrait. A very much higher price than the 6,000 gns. minimum placed on it by the Court was expected, and it is said to have been valued at 17,000 gns. It, however, only realised 8,000 gns. This portrait quite overshadowed the other pictures in the sale, among which were : Sir T. Lawrence, *Portrait of Miss Ogilvie*, called "The Age of Innocence," 35 in. by 27 in., 240 gns.; Sir H. Raeburn, *Portrait of J. Patterson*, engineer of the Leith Docks of the Caledonian Canal, in black coat and white cravat, seated at a table, 50 in. by 40 in., 320 gns.; Sir J. Reynolds, *Portrait of a Lady*, in grey satin dress, trimmed with blue ribbon and embroidered with pearls, 30 in. by 25 in., 140 gns.; A. Van der Neer, *A Moonlit Landscape*, with cloudy sky, man and boy with a dog, making their way towards houses on the left, 28 in. by 21 in., 200 gns.; and J. De Vries and D. Teniers, *Courtyard of a Palace*, with figures conversing in the foreground, panel, 36 in. by 27 in., 105 gns.

Messrs. Christie's first interesting sale of the month (June 7th) comprised the pictures by old masters and historical portraits, the property of the Duke of Fife, removed from Duff House, Banffshire, which the Duke recently presented to the neighbouring community. These pictures were part of a very large collection which was made by James, Earl of Fife, towards the end of the eighteenth century, and were placed in Duff House, where they remained until removed to Messrs. Christie's rooms. The total of £9,383 17s. was realised by 150 lots. Two of the portraits in this collection were purchased for Sir Weetman Pearson, M.P., and by him presented to the House of Commons, where they now hang in the members' dining-room. These two are Janssens's portrait of Francis, Lord Cottington, Lord

Treasurer and Chancellor of the Exchequer, and Kneller's portrait of Sir Spenser Compton, Earl of Wilmington, Speaker of the House of Commons and Prime Minister. From the point of view of price, the most important picture in the sale was an example of A. Van der Neer, *A River Scene*, with buildings, boats, figures, and animals (moonlight effect), 38 in. by 52½ in., which realised 1,400 gns.: the merits of this picture were more or less obscured by generations of dust accumulation, and the removal of the coating of varnish and dirt has revealed a very beautiful work by this master. The more important of the other pictures included Lucas de Heere, *Portrait of Princess Elizabeth*, afterwards Queen, in rich slashed dress, with lace collar, jewelled necklace, and flowers in her hair, on panel, 35 in. by 26 in., inscribed "Ætatis 20, Ano. 1553," 265 gns.; J. Highmore, *Portrait of Maria Gunning, Countess of Coventry*, in white satin dress with lace frills, 49 in. by 39 in., signed, and dated 1745, 190 gns.; six portraits by C. Janssens, including *Henry, Prince of Wales*, in mauve dress richly embroidered with gold, wearing the Riband and Order of the Garter, 84 in. by 51 in., 120 gns.; *Henry, Prince of Wales, Prince Charles, and Princess Elizabeth*, the three children of James I., in rich dresses with lace collars, a small dog on the right, 48 in. by 63 in., 320 gns.; and *Princess Elizabeth*, afterwards Queen of Bohemia, in green dress embroidered with white thread, muslin collar and cuffs, holding a small book in her right hand, 46 in. by 38 in., 115 gns.; several portraits by Sir G. Kneller, including Barbara Villiers, *Duchess of Cleveland*, in blue dress trimmed with ermine, wearing pearl necklace and hair ornaments, standing on a terrace, 91 in. by 54 in., 220 gns.; eleven by Sir P. Lely, notably the *Duchess of Richmond*, daughter of Lord Brudenell, in grey dress lined with white, a yellow scarf over her shoulder, 49 in. by 39 in., 200 gns.; and the *Duchess of York*, mother of Queen Mary and Queen Anne, in brown dress lined with blue, black robe, pearl necklace, and ornaments, 49 in. by 39 in., 150 gns.; a portrait by an artist of the Dutch school of the *Duchess of Buckingham*, widow of the first Duke (1592-1628), in black dress and widow's weeds, wearing a miniature of her husband, 27 in. by 19 in., 230 gns.: this was catalogued as by P. Mignard, and as representing Madame de Montmorency; P. Nason, *Portrait of the Duchess of Tyrconnel*, in crimson dress with slashed sleeves, 31 in. by 25 in., signed and dated 1670, 190 gns.; I. Ostade, *The Inn Door*, a group of peasants with cart and horses outside a tavern, 33 in. by 48 in., 135 gns.; Sir Joshua Reynolds, *Portrait of George, Earl of Tyrconnel*, in rich red brocade dress with white lace frill and cuffs, 48 in. by 38 in., 105 gns.; two portraits by Sir A. Van Dyck of *James Stuart, first Duke of Richmond*, in black figured silk dress, his mantle embroidered with the "crachat" of the Order of St. Esprit, 80 in. by 47 in., 170 gns.; and *Frances Howard, Duchess of Richmond*, in black silk dress with capuchon over her head, white ruff round her neck and bosom, the bodice richly adorned with pearls, 80 in. by 47 in., 320 gns.; and F. Zuccaro, *Portrait of William Parr, Earl of Essex*, in white dress with lace

ruff, wearing the Riband and Order of the Garter, 42 in. by 33 in., 250 gns.

Monday's sale (June 10th) at Christie's was exclusively remarkable for the very high price paid for an example of Watteau, *La Contredanse*, 17 in. by 21 in., which formed part of an anonymous property, and which realised 2,700 gns. On June 13th Messrs. Robinson and Fisher sold a number of pictures by old and modern masters. The most novel feature of this day's dispersal was the series of thirty-one pictures by Mr. Wynford Dewhurst, R.B.A., the property of the artist himself; these pictures were sold without reserve, and produced prices which varied from 3 to 60 gns. each, the total amount realised being £446. This is Mr. Dewhurst's third "annual" sale, and with each of these dispersals he has been apparently satisfied.

The most important sale of the month (June 14th) comprised pictures by old masters from a number of sources, including the properties of the Lady Kortright, of Viscount Falkland, and the late Mr. Massey-Mainwaring, £32,222 being realised by 129 lots, so far the highest single day's total for pictures of the present season. Raeburn's splendid whole-length portrait of *Mrs. Hart*, daughter of Sir J. Montgomery, of Stanhope, 94 in. by 59 in., painted about 1810, realised the highest figure of the day, namely, 6,600 gns.; it was now sold by order of the trustees of the late Major R. J. Hotchkis, of Crookston, Paisley. The same artist's portrait of *Lady Dalrymple*, wife of Lord Hailes, 29 in. by 24 in., sold for 1,450 gns.; whilst Raeburn's portrait of *Major Robert McGregor*, of the East India Company, 48 in. by 38 in., went for 300 gns. It had been anticipated that Capt. F. H. Huth's magnificent Gainsborough landscape, a pastoral scene with figures and cattle, a herdsman carrying a staff standing beneath a group of trees, tending some cows and a flock of sheep by a clear pool, 47 in. by 59 in., would have realised the highest price of the day, but the hammer fell at 5,700 gns.; it had been purchased at Lord De La Warr's sale in 1857 for 425 gns. An unusually fine portrait by Gainsborough, a half-figure of a gentleman—whose exact identity we are permitted to reveal, viz., Mr. Davy, of Yoxford, Suffolk—in buff coat with white cravat, lace ruffs, and powdered hair, seated, resting his hands upon a book, 29 in. by 24 in., realised 1,950 gns.; a whole-length, by the same artist, of *James Donnithorne*, Sheriff of Cornwall, 1731, in brown coat, black vest, breeches and stockings, seated at a table in his library, 80 in. by 61 in., brought 900 gns.—this was the property of the late Capt. Arthur Mohun Harris. There were two portraits by Sir Joshua Reynolds, the more important being the well-known whole-length of *John Musters*, of Colwick, near Nottingham (1753-1827), 93 in. by 57 in., and this realised 1,950 gns. "Squire" Musters was painted by Reynolds in 1777-8, the artist receiving 150 gns. for it; it is well known from James Scott's engraving; about 1820 some hopeless vandal painted a modern costume on the picture, but in 1872 this was skilfully cleaned off, and the portrait revealed in the state it appeared when it left Reynolds's studio. The far less

In the Sale Room

attractive Reynolds, also a whole-length, was of John Barker, of Lowestoft, designer of Ramsgate Harbour, in crimson velvet dress, 93 in. by 57 in., engraved by J. Jones, sold for 135 gns.; this portrait was in the Royal Academy of 1786, and was once the property of Sir T. Lawrence.

Romney was represented by several pictures, notably a *Portrait of Mrs. Patrick Craufurd Bruce*, wife of Patrick, fifth son of Sir Michael Bruce, of Stenhouse. She sat to the artist in 1785, who received twenty guineas for the work. Mrs. Bruce is in white dress and blue gown, and holds a fan, canvas, 29 in. by 24 in., 580 gns.; a picture of a lady as a Madonna, in red and green dress, holding a sleeping infant, 30 in. by 25 in., also realised 580 gns. A companion pair of portraits by Sir William Beechey of the Duke and Duchess of Gloucester, each 56 in. by 46 in., sold by order of the managers of the Royal Asylum for Deaf and Dumb Poor, realised 520 gns. and 300 gns. respectively, that of the Duke being of exceptionally high quality. A Velasquez portrait, the property of the well-known amateur artist, the late Mr. H. B. Brabazon, of *Queen Mariana*, second wife of Philip IV. of Spain, in white dress, 28 in. by 23 in., went for 750 gns., as compared with the 230 gns. it sold for at Col. Hugh Baillie's sale in 1858. Mr. Brabazon's property also included an example of W. Muller, *A View of Corfu*, 14½ in. by 23½ in., 200 gns. The day's sale also included: Jan Steen, *An Interior with Peasants and Still Life*, on panel, 22 in. by 17 in., signed, 1,600 gns.; A. Ostade, *An Alchemist seated in his Laboratory*, on panel, 15 in. by 13 in., 1,300 gns. (in 1857 this was sold for 50 gns.); Paul Veronese, *Mars, Venus, and Cupid*, 18½ in. square, 740 gns. (this realised 41 gns. at Sir T. Lawrence's sale in 1830); J. Stark, *A Common near the Coast*, with donkeys and peasant, on panel, 17 in. by 23 in., 210 gns.; J. Opie, *Portrait of Miss Jane Porter*, in blue dress, short white sleeves, brown hat, 28 in. by 22 in., 125 gns.; Bissolo, *Portrait of a Lady* in black and white dress and yellow head-dress, 16 in. by 13½ in., 310 gns.; N. Maes, *A Philosopher seated at a Table* on which are some books, 28 in. by 31 in., 270 gns.; G. Flinck, *Portrait of a Merchant seated at a Table*, 41 in. by 34 in., 100 gns.; G. Stubbs, *Portraits of Mr. and Mrs. Saltonstall and Daughter* at Hillingdon Hall, Uxbridge, 23 in. by 31 in., signed and dated 1769, 200 gns.; M. Hondecoeter, *Magpies and other Birds*, 45 in. by 35 in., 105 gns.; Sir P. Lely, *Portrait of Lady Dutton Colt* in brown dress with white sleeves, 49 in. by 40 in., 140 gns.; and N. Berchem, *A Rocky Landscape* with peasants and animals, 32 in. by 44 in., 200 gns. Among Lord Falkland's pictures was one which for over half a century has passed as by John Constable, *A River Scene* with a barge with three figures, two horses standing on the bank beyond, 47 in. by 38 in. This picture, which was purchased as a Constable at W. Cave's sale in 1854 for 150 guineas, was now stated to be by F. W. Watts, and realised 380 guineas. The principal picture in the Massey-Mainwaring portion was a portrait by F. H. Drouais, a lady in white and

yellow striped dress, holding a fan, 35 in. by 28 in., 285 gns.

Monday's sale (June 17th) included some ancient and modern pictures "the property of a gentleman," and others of the late Mr. G. H. Tod-Heatley, of Littlehampton, of the late Baron de Teissier, and from numerous private sources. The best of the pictures included a pair by W. Shayer, sen., *A Highland River Scene*, with peasants and cattle, and *The Farmer's Team*, each about 27 in. by 36 in., 166 gns.; Gonzales Coques, *Portrait of a Gentleman* in black dress with white collar, holding his gloves and a letter, on panel, 27 in. by 19 in., 105 gns.; P. P. Rubens, *Woody Landscape* with a man driving a cart along a rugged road, sunset, on panel, 20 in. by 23 in., 310 gns.; Jan Steen, *Two Figures in a Harbour*, 13½ in. by 11½ in., 390 gns.; D. Teniers, *Interior* with a peasant woman, vegetables, and utensils, on panel, 15 in. by 23½ in., 600 gns.; and Terburg, *A Lady and a Gentleman taking Wine*, 15 in. by 13½ in., 320 gns. The choice collection of water-colour drawings, "the property of a gentleman who has given up his town residence," sold on Friday, June 21st, appears to have been that of Mr. Fairfax Rhodes, who exhibited some of the drawings at the Old Masters in 1901. The more important were: W. Hunt, *The Boy and the Wasp*, 16½ in. by 12½ in., 100 gns.; W. Maris, *A Marsh Land* with cattle, 20 in. by 13½ in., 200 gns.; and A. Neuhuys, *The Little Nurse*, 14 in. by 12½ in., 1879, 200 gns. The other properties included the following pictures: L. Deutsch, *The Door of the Palace*, on panel, 21 in. by 14 in., 1905, 120 gns.; H. Harpignies, *A Clump of Trees*, 16½ in. by 12 in., 135 gns.; two by G. Jacquet, *Une Grande Dame*, 25 in. by 21 in., 120 gns., and *Head of a Girl* with blue dress, 21 in. by 17½ in., 95 gns.; Desiré Lucas, *Saying Grace*, 20 in. by 17 in., 120 gns.; J. Veyrassat, *Gathering the Crop*, 28 in. by 38 in., 1880, 100 gns.; Lord Leighton, *Phryne at Eleusis*, 86 in. by 48 in., exhibited at the Royal Academy of 1882, 50 gns.—this realised 260 gns. at the artist's sale in 1896; E. De Blaas, *Venetian Courtship*, 41 in. by 25 in., 1891, 130 gns.; Rosa Bonheur, *Three Donkeys*, 12 in. by 15 in., 1891, 100 gns.; Vicat Cole, *A View of the Thames near Hedsor*, 31 in. by 52 in., 1888, 300 gns.; J. Hoppner, *Portrait of Miss Rich*, in white dress with powdered hair, 29 in. by 24 in., 230 gns.—this was engraved by R. S. Clouston in 1891; J. Israels, *The Drowned Fisherman*, 18 in. by 34 in., 420 gns.; L. Jiminez, *A Rehearsal*, on panel, 34 in. by 49 in., 1884, 210 gns.; B. W. Leader, *A Flowery Field, Worcestershire*, 29 in. by 47 in., 1890, 165 gns.; and J. Seymour Lucas, *St. Paul's: The King's Visit to Wren*, 64 in. by 48 in., exhibited at the Royal Academy, 1888, 250 gns.

The Monday sale (June 24th) included modern pictures, the property of the late Mr. George Herring, sold by order of the executors for the benefit of King Edward's Hospital Fund, and other properties. The only pictures of note were:—J. B. C. Corot, *A Landscape* with three figures, 17 in. by 23 in., 380 gns.; and J. F. Herring, senr., *Portrait of Doctor Syntax*, in a stable, 17 in. by 23 in., 1823, 105 gns. Messrs. Foster's sale of pictures

on June 26th included : Sir H. Raeburn, *Portraits of a Gentleman and his Son, in a Landscape*, 230 gns.

Messrs. Christie's sale on June 28th comprised the collection of important modern pictures of the late Mr. William Imrie, of Holmstead, Moseley Hill, near Liverpool; the collection of the late Mr. F. H. Woodroffe, of Down Street, Piccadilly, and from numerous other sources. Mr. Imrie's collection formed the most important section of the sale; by his will he expressed a desire that, under certain conditions, some of his pictures were to pass into the National Gallery or some other public institution, but for reasons which have not been made public the executors decided to submit the collection to public sale, a total of about £12,000 being realised. The finest of the three pictures by D. G. Rossetti was *Veronica Veronese*, a three-quarter figure of a female in green dress, touching the strings of a violin with her left hand and holding a bow in her right, a canary in a cage behind her, 43 in. by 35 in., signed with initials and dated 1872, and exhibited at the Old Masters in 1883; the original (or first recorded) owner of this work was Mr. F. R. Leyland, at whose sale in 1892 it realised 1,000 gns.; at the J. Ruston sale in 1898 it brought 1,550 gns., and at the R. Vaile dispersal in 1903 3,800 gns. On the present occasion it sold for 2,750 gns. The picture of *Dante at the Bier of Beatrice*, 52 in. by 76 in., signed and dated 1880, is a repetition on a somewhat smaller scale of the work in the possession of the Corporation of Liverpool, but the two subjects of the predella do not occur in the larger picture, which cost £1,500 in 1881; the Imrie version was painted for the late William Graham, and at his sale in 1886 it realised 1,000 gns.; at the J. Ruston sale in 1898 it brought 3,000 gns., and now realised 2,400 gns. The same artist's *Proserpine*, 30 in. by 15 in., painted in 1882, sold for 440 gns. Sir E. Burne-Jones's picture, *The Tree of Forgiveness*, 75 in. by 42 in., 1882, sold for 1,050 gns., and the same artist's pastel drawing, *Angeli Laudantes*, 84 in. by 60 in., 120 gns.; Sir L. Alma Tadema *Pomona Festival*, on panel, 12½ in. by 20½ in., exhibited at the Royal Academy, 1879, 600 gns.; Lord Leighton, *Melittion*, 48 in. by 36 in., exhibited at the Royal Academy, 1882, 1,200 gns.; Evelyn De Morgan, *Flora*, 78 in. by 34 in., 1894, 180 gns.; C. E. Perugini, *The Loom*, 50 in. by 36 in., 110 gns.; R. Spencer Stanhope, *Resurrection Morning*, 50 in. by 66 in., 290 gns.; several by J. M. Strudwick, *Passing Days*, 30 in. by 108 in., 170 gns.; *Evensong*, 36 in. by 36 in., 1897, 520 gns.; *The Ramparts of God's House*, 24 in. by 34 in., 100 gns.; *Elaine*, 30 in. by 23 in., 115 gns.; and one with the legend

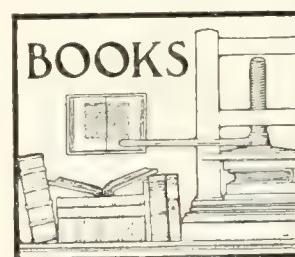
" Fly music, faintly falling, dies away,
Thy dear eyes dream that love will live for aye "

30 in. by 15 in., 160 gns.—all these have been exhibited at the New Gallery; and E. Verboeckhoven, *Ewes and Lambs*, on panel, 11½ in. by 15½ in., 1861, 110 gns.

An anonymous property consisted of three pictures by Sir E. Burne Jones, *The Return of the Princess*, 42 in. by 51 in., signed and dated 1866, 310 gns.; *The King's Daughter*, 42 in. by 24 in., one of the " Saint

George and the Dragon" series, 320 gns.; *The Garden Court*, 49 in. by 81 in., a study from "The Briar Rose" series, 2,500 gns.; and one by G. F. Watts, *For he had Great Possessions* (St. Mark x. 22), 37 in. by 18 in., signed and dated 1896, 1,000 gns.—this was exhibited at the Old Masters two years ago. The sale also included the following pictures: two by Peter Graham, *A Mountain Side*, with Highland cattle, sun breaking through after rain, 36 in. by 30 in., 1889, 380 gns.; and *The Haven of Rest*, 36 in. by 21 in., 1872, 280 gns.; L. Deutsch, *The Arab Schoolmaster*, on panel, 21 in. by 18½ in., 1889, 85 gns.; Hamilton Macallum, *Landing Long Lines*, 28 in. by 47 in., 1890, 80 gns.; J. J. Shannon, *Madge*, 14 in. by 16 in., 1880, 130 gns.; J. Constable, *The Vale of Heath, Hampstead*, 10½ in. by 15 in., 270 gns.; E. Verboeckhoven, ewes, lamb, and goat in a Highland landscape, on panel, 25 in. by 21 in., 1857, 102 gns.; O. Achenbach, *At Naples*, 38 in. by 58 in., 320 gns.; J. C. Hook, *The Prawn Catchers*, 21 in. by 35 in., exhibited at the Royal Academy, 1863, 120 gns.; Briton Riviere, *Faithful unto Death*, 40 in. by 20 in., 105 gns.; and B. W. Leader, *An April Day*, a view at Whittington near Worcester, 49 in. by 83 in., exhibited at the Royal Academy 1887, 500 gns.; and two drawings: Birket Foster, *Peggy's Cottage, Witney*, 8½ in. by 13 in., 120 gns.; and W. Maris, *Cattle in a Meadow*, 15 in. by 22 in., 310 gns.

ONE of the most important sales of its kind ever held in this country was concluded at Sotheby's on June 1st.



It had occupied two days, and on the second day alone nearly £14,000 was realised, and that although there were but 173 lots in the catalogue. As a rule, large sums of this utterly out-of-the-way character are attributable to expensive illuminated manuscripts, half a dozen of which might easily realise the sum named. On this occasion, however, there were few manuscripts of any kind, and if we except the original MSS. of Sir Walter Scott's *History of Scotland*, in 3 vols., which realised £510, it may fairly be said that printed books alone were responsible for a total which puts all previous records in the shade. No one day's sale of printed books has ever before realised so much as £14,000 so far as our experience carries us. The largest amount obtained for any library in this, or we believe any other country, was the (very nearly) £90,000 realised on the sale of the celebrated collection of William Beckford, of Fonthill; but this was sold in portions, and extended from first to last over sixty days, so that the average amount realised *per diem* was comparatively small.

Since 1882-83 the value of books of a certain highly privileged class has very greatly increased, and this is

especially the case with regard to *Shakespeare* and old English plays generally. It is impossible to say what some of these will not realise in the present day, and certainly the sums obtained on this second day's sale were enormous. A copy of the first folio, having a few leaves repaired, sold for £2,400, considerably less, however, than the record price realised (£3,600) at the Van Antwerp sale in March last. A perfect, sound, and genuine copy of the third folio sold for £1,550, and no such price as that has ever been realised before. This was one of the few copies of the first issue in which the portrait is printed on the title-page, and what is, perhaps, more unusual still, it had the "seven doubtful plays," hardly ever found in copies "printed for Philip Chetwinde," and bearing date 1663. A similar example, as good in every respect, sold for £755 in April, 1902, so we see that this unusual book is now regarded as being a hundred per cent. more important than it was some five years ago. A more surprising amount still was, however, obtained for the rare original edition of *Arden of Faversham*, a pamphlet of 37 leaves "imprinted for Edward White" in 1592. This realised no less than £1,210 (unbound). The play was attributed to Shakespeare by Jacobs in the preface to his reprint of 1770, though without warrant. The author is unknown, and was so in 1812, for in that year the Duke of Roxburghe's copy of a later edition was catalogued under the head of "Anonymous."

That *The First Part of the Contention betwixt the two famous Houses of York and Lancaster*, small 4to, 1594, should sell for as much as £1,910 would have occasioned some surprise two or three years ago, but we are used to high prices now. Shakespeare's *Henry VI*, Part II., is said to have been founded upon this play, but who wrote it is unknown. Among other high prices, and there were scores of them, we notice particularly *Othello*, the second 4to edition, 1630, £101 (defective); *Hamlet*, 4to, no date, £180 (wormed and cut close); *King Lear*, first edition 1608, 4to, £250 (unbound); *The Merry Wives of Windsor*, the second issue of the original 4to edition 1619, £100 (unbound); *The Merchant of Venice*, 1600, 4to (second edition I.R. for Thomas Heyes), £510 (unbound); *An Enterlude of Welth and Helth*, 4to, 15—, £105 (unbound), as against £195 in June last year; *A New Enterlude called Thersytes*, small 4to, 1550-56, £130 (unbound); *A Warning for Faire Women*, small 4to, 1599, £105 (unbound); John Phillip's *Commoditye of Pacient and Meeke Grissill*, small 4to, Thomas Colwell, no date, £250 (unbound, stained); John Heywood's *The Playe called the Foure P's*, small 4to, Copland, no date, £151 (unbound); *George à Greene, the Pinner of Wakefield*, small 4to, 1599, £109 (unbound); and Bale's *Tragedye Manysteing the Chefe Promyses of God unto Man*, small 4to, 1538, £170 (unbound). An imperfect copy of Caxton's *Golden Legende*, 1483, sold for £480, and Oscar Wilde's *Duchess of Padua*, 1883, for £41. Only one other copy of this play is known to exist. It was written for Miss Mary Anderson, who rejected it, but was produced in New York in 1891.

Many other very important books were sold at this

same sale, but it is impracticable to deal with them here. One only can be referred to on account of its exceptional interest. This was a copy of the excessively scarce *Fugitive Pieces* of Lord Byron, 1806, 4to, annotated throughout by the author for the second edition published the following year under the title of *Hours of Idleness*. Byron had written on the half-title (?) whether this work was issued with a title-page) the following memorandum: "Nov^r 8th, 1806, H.P.E., D.S.G., G.B., Southwell, Vale^r Byron," and underneath was a pen and ink drawing of the Byron coat of arms with its motto. Verses 1 and 2 of "On leaving N-st-d" had been very materially altered. Thus "Through the cracks in these Battlements loud the winds whistle" had been revised, and now read partly in MS. "Through thy Battlements, Newstead, the hollow winds whistle." In the second verse, "Of the Barons of old who once proudly to battle" had been altered to "Of the steel-covered Barons who proudly to battle," this variant being again altered in *Hours of Idleness*, probably on the proof. This relic of one of the greatest of the nineteenth century poets realised £180—a bargain, in our judgement, for the purchaser. Only one other perfect copy of *Fugitive Pieces* is known, and that must be worth £100 at least.

The library of Mr. Thomas Russell, of Cleveden, Kelvinside, Glasgow, was sold with some other books at Sotheby's on June 6th and 7th, the 660 lots in the catalogue realising £1,572. This was an excellent collection of an all-round character, and though the amount realised was not large when compared with many other sales which have taken place recently, the educational value of the library as a whole was undeniably great. The eight parts of Browning's *Bells and Pomegranates*, all first editions, realised £28; a long series of works by Coleridge, mostly original editions, £29 10s.; *A Pleasant Comedic of Faire Em, the Miller's Daughter of Manchester*, 1631, small 4to, £21 10s. (morocco extra); Seymour Haden's *Etudes à Peau Forte*, 25 etchings, proofs on China paper, in a portfolio, Paris 1866, £200; Preston's *Life of Cambises, King of Persia*, a tragedy, circa 1570, small 4to, £83; Swinburne's *The Queen Mother and Rosamund*, with Pickering's imprint, 1860, small 8vo, £29 (original cloth); and Wordsworth's *Lyrical Ballads*, 1798, 8vo, £39 (original boards). With regard to *Bells and Pomegranates* above named, it may be mentioned that No. 6 of the series of parts—*Colombe's Birthday*—nearly always belongs to the second edition. The parts were originally issued in yellowish or light brown covers, and must be distinguished from the collection published later on by Moxon in black cloth. That consists of "remainder" copies.

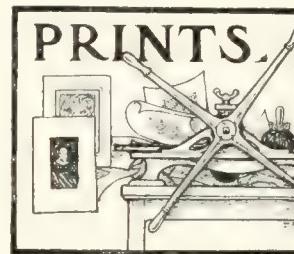
Messrs. Sotheby's sale of the 11th and two following days of June was noticeable chiefly for a number of works by Sir Walter Scott originally acquired by Alexander Hunter, a partner in the publishing firm of Constable. A manuscript poem, *The Battle of Killiecrankie*, in the autograph of Sir Walter, realised £35 10s. (four pages 4to); *The Lay of the Last Minstrel*, 1805, and *Ballads and Lyrical Pieces*, 1810, together 2 vols. on large and fine paper (only four copies so printed),

£72 ; and a large and fine paper copy of *Marmion*, 1808, of which also but four copies were printed, £12 ; *Sir Tristrem*, by Thomas the Rhymer, edited by Sir Walter Scott, made £15 10s. (large paper, boards) ; and a fairly good copy of the exceedingly scarce *Hesperides*, by Herrick, 1648, 8vo, £57 (portrait defective). It is worthy of note that Jane Austen's *Sense and Sensibility*, 1st ed., 3 vols., 1811, sold for as much as £42 10s. (original boards, uncut, with the paper labels), but it was an unusually fine copy. This brings us to the sale of Mr. Percy Fitzgerald's dramatic library on the 14th of June—a large and important collection which would have realised a great deal more than £986 had the books been in better condition. Very many of them were defective in one or more respects, and the prices realised were, as a rule, lower than they would have been under more favourable conditions. We have not space to analyse this sale as it deserves, but it would be ungracious not to testify to the enterprise and knowledge displayed, without which a large collection of books of this class cannot be formed. Some of the books, moreover, realised good prices, as, for instance, Dekker's *The Whore of Babylon*, 1607, £24 (stained and defective); *North-ward Hoe*, 1607, £15 5s. (cut into); *The Two Noble Kinsmen*, 1634, £25 10s. (on the whole a sound copy) ; Sir John Suckling's *The Discontented Colonell*, no date, £24 (boards) ; and an imperfect copy of Shakespeare's first folio of 1623, £135.

The "portion of the library of a gentleman" sold on June 17th and 18th at Sotheby's, and the selection from the library of the late Mrs. Craigie, better known under her pseudonym of "John Oliver Hobbes," dispersed at Christie's on the 19th, practically bring the month's record to a close, the remaining sales being comparatively unimportant. On the 19th, however, a copy of *Atlantis* by Frederick Tennyson, 1888, realised £23 at Hodgson's (original blue wrapper), a point worth remembering since this privately printed poem is very seldom met with. Among the many other books worthy of more than passing notice, but which it is impossible to deal with as they deserve, the following occurred for sale during the latter part of June—a fine copy of *Aesop's Fables*, revised by Sebastian Brant, and printed at Basle in 1501, with numerous woodcuts, small folio, £50 (modern calf) ; the ninth edition of the Bible in German, 1483, large folio, £24 10s. (oak boards) ; Bidpay's *Directorium Humanae Vitæ*, 1484-5, folio, the first edition of this interesting old book of fables, £37 (russia) ; Forestus' *De Plurimis Claris Sceletisque Mulieribus*, 1497, folio, £56 (morocco extra) ; the *Horæ* printed by Simon du Bois at Paris in 1527, small 4to, £79 (new morocco) ; an imaginative picture book of the fifteenth century, known as the *Psalterium Novum Beate Marie Virginis*, 1492, small 4to, £128, and a number of manuscripts, the most noticeable for its literary associations being *The Countess of Pembroke's Arcadia*, containing some seventeen leaves supposed to be in the handwriting of Sir Philip Sidney. This realised £70, while *Les Fables d'Ovide en François*, on vellum (Sæc. xiv.), brought £200, although it contained but one miniature. It had,

however, several hundred illuminated ornamental initials of good quality. Milton's *Paradise Lost*, 1667, with the second title, according to Lowndes, realised £110 (original sheep, some leaves defective and stained), and the poet Gray's own copy of *London and its Environs Described*, 6 vols., 8vo, 1761, containing many marginal notes in his hand, £43 (old calf). In 1845 this set sold at Evans's for 15 gns., and in 1901 for £53.

THOUGH the engravings sold during June were by no means numerous, their quality as a whole was of a remarkably high order.



Two sales were held at Christie's rooms and three at Sotheby's, at each of which many notable lots changed hands. The first sale to be recorded is that held at the King Street rooms on the 4th, which consisted of some fine

engravings of the early English school, mostly printed in colours, including a complete set of the *Cries of London*, the property of the late Mr. F. H. Woodrofe, and various Reynolds and other portraits from various private sources.

The *clou* of the sale proved to be the set of *Cries*, though it did not realise a sum at all approaching the present record. It consisted of the thirteen plates, printed in colours, of which *Turnips and Carrots*, *Oranges*, and *Matches* were fine, and *Gingerbread* has the additional figure. A fine set at the present time is worth a sum approaching £1,000, but for the set in question no one could be found ready to give more than £283 10s. This set was in the Woodrofe section, and other items from the same property were *The Hours of the Day*, a set of four prints in colours, by Tomkins and Delattre after Hamilton, £215 5s. ; and a coloured copy of *Mrs. Robinson*, by J. R. Smith after Romney, £147.

In the anonymous properties Reynolds was represented by nice impressions of *Lady Charles Spencer* by W. Dickinson, £136 10s. ; *Miss Sarah Campbell* by V. Green, £105 ; *The Ladies Waldegrave* by the same, £141 15s. ; and *The Hon. Mrs. Beresford with Mrs. Gardiner and Lady Townshend*, by T. Watson—a second state—£105. There must also be noted a proof of that well-known Lawrence print *Countess Gower and Child*, £199 10s. ; and *A Bacchante*, by C. Knight after Romney, in colours, which together with *The Hon. Mrs. Damer*, and *Mrs. Cosway*, after Schiavonetti, made £278 5s.

On the 10th Sotheby's dispersed the collection of engravings formed by Colonel R. J. Tudway, which included in its scope some fancy subjects by masters of the English school and an important series of sporting prints. In the first section, *Mrs. Q* by Blake, and *Windsor Castle* by Maile, both in colours and with large margins, together made £75 ; and among the sporting subjects Alken's *Quorn Hunt*, a set of 8 coloured aquatints by F. C. Lewis, made £97 ; and *The High Mettled*

Racer, a set of six large coloured aquatints also after Alken, made £53. The whole collection, which consisted of 140 lots, produced just short of £900.

The same firm dispersed an interesting collection on the 19th, the importance of which can be gathered from the fact that the day's total amounted to nearly £1,900. The chief lot was a fine impression in colours of *Lady Elizabeth Foster*, by Bartolozzi after Reynolds, which realised £160. Other important lots were *Miss Cumberland*, by J. R. Smith after Romney, which notwithstanding that the inscription space was slightly cut, reached £150; *Narcissa and Painting*, both painted and engraved by J. R. Smith, made £120 and £88 respectively; and *Courtship and Matrimony*, each by Jukes after Williams, went for £98.

AT the beginning of June collectors and dealers alike were all anticipating the dispersal of the famous

Sanderson collection of Wedgwood, which was announced to take place at Christie's on the 12th. Catalogues were issued, and the whole collection was placed on exhibition; but on the evening preceding the sale it was

announced that the whole collection had been sold privately. It is unnecessary to dilate on the importance of this collection, which represents the work of the greatest English potter from the earliest to the latest times, as our readers can refer to the illustrated account included in our first volume. Since its formation it has been on exhibition at a museum on loan, and was only offered for sale from want of space required for its suitable display in the owner's residence.

When compared with previous seasons, this June does not hold a favourable position so far as porcelain and pottery are considered, the important pieces sold during the month being remarkably few in number. On the 10th some valuable Continental and Oriental pieces were sold, but otherwise the month's sales were not notable. The sale on the 10th opened with some nice pieces of Sévres porcelain, which included a cabaret by Morin, which made £136, and two ecuelles, covers and stands, which made £257 and £273 respectively. Then there was offered a Dresden group of lovers, which went for £126, which was followed by a lustred Gubbio plaque, which was bid up to £294. The remaining lots were all Chinese, and many made high figures. Amongst them were no less than nine seated figures of Kwan Yin, one of which went for £304 10s., another for £210, and another for £199 10s. The chief lot, however, was composed of two Chinese egg-shell lanterns of the Kang-he dynasty, which reached the high sum of £1,837 10s.

A large and important collection of old Nankin and other Chinese porcelain, the property of the late Mr. William Imrie and others, brought the month's china

sales to a close on the 26th and 27th. The first day was only rendered notable by the sale of a small Ming hexagonal teapot, enamelled with flowers in *famille verte*, which reached the high figure of £231; but on the second day the rare pieces sold included a square Kang-he vase, enamelled with flowers emblematic of the seasons, which made £1,732 10s.; a pair of large beaker-shaped vases, enamelled with chrysanthemums, sold for £504, and for a pair of Kang-he powdered-blue bottles £304 10s. was given. There must also be noted a Ming figure of a male deity and a pair of Kien-Lung figures of birds, each of which went for £315, and a pair of Kang-he kylins, which realised £399.

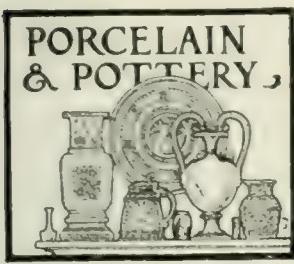
MESSRS. GLENDINING & Co. held their usual sale of coins and medals on the 19th and 20th, which included a

collection of Cromwellian coins and medals formed by Major General Gosset, C.B. This collection proved to be the feature of the sale, several of the items making high prices. A fine example of Oliver Cromwell's Simon's crown in gold, unfor-

tunately with the slight trace of a flaw, at one time in the Thomas, Montagu and other well-known collections, made the most important price, realising £80. The only other example known was in the Murdoch collection, at the dispersal of which it realised £174. A half broad, 1656, by Simon, made £23; another dated 1658, by Tanner, went for £17. £15 10s. was given for a two shillings of the same date, also by Tanner, and a nine-pence and a sixpence went for £9 10s. and £8 10s. respectively. For a copper pattern Cromwell farthing £9 5s. was given, and two crowns, one by Simon and the other by Tanner, realised £12 and £9 respectively. Amongst the medals a gold medal issued for the battle of Dunbar reached £35; a Lord General medal, at one time in the Montagu collection, sold for £27, and a Funeral medal, the larger Dutch medal, made £14 10s.

The war medals sold included several important naval and military general service medals. Of the former there must be noted one with bars for October 12th, 1798, Anse la Barque, December 18th, 1809, Martinique and Guadalupe, £17 10s.; another with the Eurotas bar, £10; one with Phœbe bar, £11; and one with the Venerable bar, £10. No less than five Military General Service medals with ten bars were included, one making £10 10s., two others £9 5s., and the remaining two £9 each. Finally there must be mentioned an Army of India medal with bar for Seetabuldee and Nagpore, which made £23.

An important gold medal for the battle of Culloden appeared at Sotheby's on the 5th, realising £102, whilst at the same sale a crown of the Rose of Henry VIII., an exceptional rarity, made £220.



The same firm also sold during June the valuable collection formed by the late Mr. Bruce Cartwright, of Honolulu, its dispersal occupying the Wellington Street rooms for eight days.

NUMEROUS sales of old English silver plate were held at Christie's during June, but none was of any great importance, except that held on the 13th and 14th, which included items from about half-a-dozen collections. The chief lot was an English marble and silver-gilt tankard and cover of the middle of the sixteenth century which was knocked

down for £480. This was followed by a Commonwealth tankard and cover, London hall-mark, 1657, maker's mark a hound, which made £145, and an Elizabethan tiger ware jug which made £110 5s. A large number of early spoons were also sold, a set of six Charles I. apostle spoons making £230, and four of the Elizabethan period going for £75. Two important apostle spoons of the period of James I. were also sold on the 28th, realising together £120. There still remains to be mentioned a Book of Common Prayer in a seventeenth century silver cover, chased with portraits of Charles I. and Queen Henrietta Maria, which made £180 on the 5th, and a Charles II. porringer with the hall-mark for 1671, 6 oz. 10 dwts., which realised 170s. an ounce.

THE furniture sold during the month was as a whole of smaller importance than the porcelain and pottery, the chief features being contained in the sale **Furniture** on the 10th. They included a Louis XV. marqueterie table which reached £399, a Chippendale commode carved with flowers, fruit, and

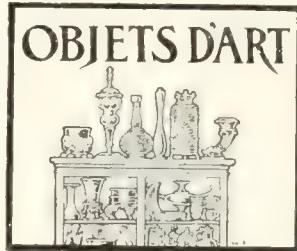
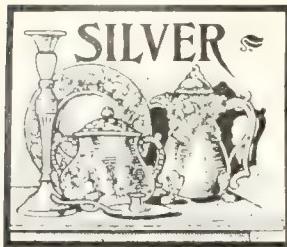
foliage, which made £162 15s., and four Queen Anne walnut wood chairs and an armchair, the backs shaped to the outline of a shell, on cabriole legs and lions' claw feet, for which £483 was given.

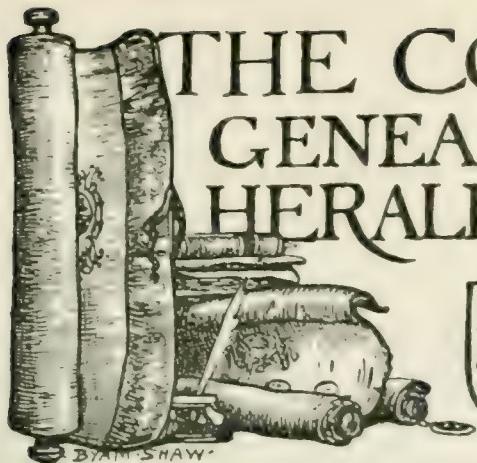
QUITE a number of important art objects appeared in the King Street sale rooms during June, one of the sales consisting of a further portion of the interminable Hawkins collection. On the 6th a large miniature portrait of two sisters by Andrew Plimer attracted considerable attention, and was eventually sold for

£1,050. On the 10th

a French fourteenth century upright ivory plaque, carved in high relief with The Crucifixion and The Flagellation, made £315, and on the same day a Limoges enamel casket, painted with scriptural subjects, went for £194 5s. The Hawkins sale, which took place on the 11th, consisted mainly of French snuff-boxes and other objects of vertu, the 125 items producing nearly £8,000. Two octagonal snuff-boxes, both of the period of Louis XVI., each made £600, another of the same period in the shape of a heart went for £350, and another for £380. An old English shuttle-shaped gold snuff-box with the London hall-mark for 1772 made £550, and a miniature by Nicholas Hilliard of Mary Queen of Scots realised £157 10s. On the 18th the Battersea enamels collected by the late Lord Haliburton were dispersed, one of which, an oblong box painted with landscapes and coast scenes, made £262 10s., and three others together produced nearly £350.

There must also be recorded a panel of old Brussels tapestry with The Return of the Spies in a foliage and shell border, 11 ft. 6 in. by 10 ft. 6 in., which realised £420 on the total.





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CONDUCTED BY A. MEREDITH BURKE

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Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

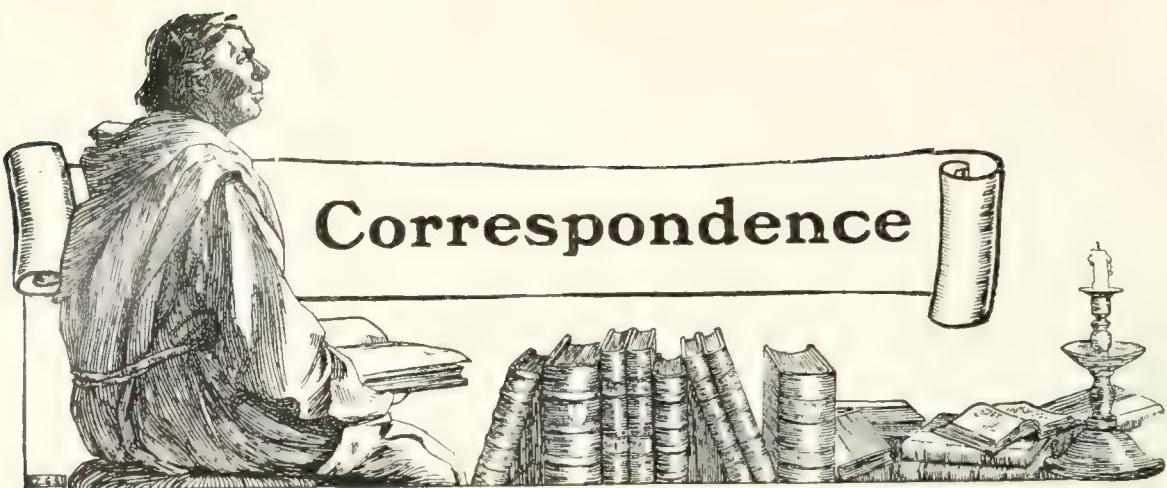
1,072 New York.—Urian Oakes, President Harvard University from 1673 to 1681, was not the Urian Oakes whose name appears amongst the subscribers to Merchant Taylors' School in 1652. In the school register the latter is described as "Urian Oakes, son of Urian, a tinker, born in Anthon's pur., 15 Aug., 1611," while the former is said to have emigrated to Massachusetts when a child, and to have graduated in 1649 at the college of which he afterwards became president. The American divine married Ruth, daughter to the Rev. William Ames, and, returning to England during the Commonwealth, obtained the living of Titchfield, from which, however, he was ejected soon after the Restoration. He returned to Massachusetts in 1671, and became the minister at Cambridge, where he remained until his death. His brother, Thomas Oakes, the Speaker to the Massachusetts House of Representatives, was born in Cambridge, Mass., 18th June, 1644, and died at Easthaven, Mass., 15th July, 1719.

1,079 (London).—Sir Robert Rochester, K.G., Controller of the Household to Queen Mary, and Chancellor of the Duchy of Lancaster, was never married, though *Lodge* in his *Illustrations of British History* erroneously states that "he left daughters styled co-heirs, one of whom married John Humfrey, of Topefield, in Essex." No such marriage, however, appears in the Visitations of Essex, and it is clear from Sir Robert's will, which was proved 13th December, 1558, that he had no children; his brother, William Rochester, and his nephew, John Rochester, are mentioned, but the greater part of his property was left in charity.

1,087 (Salisbury).—The arms on the shield are those of the family of Leet, of Spain, and are thus described in the Spanish *Armerials / de los Armas de España*. This was a very ancient house dating from 1135, when the King of Navarre instituted the heads of twelve families "Ricos-Hombres," the house of Leet being one of the twelve. It is said that from these knights all the nobility of that kingdom originated.

1,089 (Bury).—Alexander Nowell, the well-known Dean of St. Paul's, was the second son of John Nowell, of Read Hall, Lancashire, and, although twice married, left no issue, but the account of these marriages in *The Dictionary of National Biography*, to which attention is drawn, is inaccurate. The first wife was daughter and heiress of Robert Mery, of Hatfield, Hertfordshire, therefore her name was not Blount, as stated, and that it was she (and not the second Elizabeth Nowell) who was buried at Mundham, Sussex, is clearly shewn by the following extract from the registers of that parish:—"Inch VI. of the viii y. of August 1557, I. E. M. N. late the wife of Alexander Nowell, Deane of the Cathedral Church of St. Paul in London, and before the wife of Thomas Bowyer Citizen and Grocer of London, was buried by the body of the said Thomas bowyer on the North Side of the Chauncell of the Church of Northmundham having left issue by the said Tho: bowyer deceased two sonnes and one daughter, viz. Thomas bowyer of the Middle Temple, Richard bowyer Citizen and grocer of London and Jane the wife of Thomas Nowell and before the wife of George Cassy of London grocer." The Dean's second wife was Elizabeth, described in the *Visitation of London*, 1568, as "daughter of Haste of Norwich who was first married to Gage." If this is correct, the Dean was her fourth husband, for she certainly was married to Lawrence Ball, silk-man, of Milk Street, Cheapside, May 3rd, 1559, and on his decease in 1561 she became the wife of Thomas Blunt.

1,096 (London).—The arms on the plate are no doubt intended for those of the town of Boston, Lincs., but are inaccurately blazoned, especially with regard to the crest. The proper armorial bearings of this town, which were confirmed 1st December, 1568, are *Sable three coronets composed of crosses pattee and fleurs de lis in pale or*. Crest, a woolpack charged with a ram couchant all proper. Supporters, on either side a mermaid proper ducally crowned azure.



Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books.—**Milton's "Paradise Lost."**—9,873 (Forest Gate).—Your copy of the fifth edition of this work, 1691, is of very small value. The third edition, 1678, is worth about £1 1s.

Old Spanish Bible.—9,558 (Leamington).—Your old Spanish Bible has no special market value. A collector of Bibles, wishing to have a specimen, might pay you a small price for it, otherwise it would be difficult to sell.

"Spectator," 1739.—9,205 (Belvedere).—Your edition of *The Spectator* would fetch less than 10s. at auction.

"Novum Testamentum," 1806.—9,199 (Liverpool).—Of no special value.

Milton's "Paradise Lost," 1737.—9,554 (Cork).—Your edition is too late to be of interest to collectors.

Quain's "Anatomy."—9,149 (Derby).—You do not give the date of this book. If it is an old edition, it is practically valueless. *Giotto and his Works* is worth about 15s., and *Histoire Pittoresque de l'Egypte* about £2 2s. *Il Tabernacolo* has no value. Your prints must be seen to be valued.

Bible, 1680, etc.—9,195 (Scarborough).—As far as we can tell from your description, the condition of your Bible and Prayer-Book renders them of very little interest to a collector. Your theological and classical books are also of only trifling value, while Clarke's *Life of Wellington* is not worth more than 10s.

"Some Passages of the Life and Death of The Right Honourable John, Earl of Rochester," 1680, etc.—9,588 (Plymouth).—Your theological books are of very small value.

Pinelli's "Rome," 1809, etc.—9,453 (Kensington).—Your two books of Italian views are not worth more than 10s.

Bower's "Canter in Crampshire."—9,441 (Birching-ton-on-Sea).—If the etchings are coloured, your book should realise 10s.; but if plain, its value is not more than 5s.

"Don Quixote," 1713.—9,539 (Bath).—If your copy of this work is nicely bound in old French calf, it is worth about £1.

Walton's "Compleat Angler."—9,529 (Kidderminster).—A first edition of this work realised £1,290 recently at Sotheby's.

Coins.—**Charles II. Crown, 1673.**—9,563 (Bushey).—This is quite a common coin, and your specimen is worth about 6s. The other pieces of which you send rubbings are worth a few pence each only.

Engravings.—**Identification of Print.**—9,890 (Brussels).—The print of which you send us photograph is *Lady Rushout and Daughter*, by Thomas Burke, after Angelica Kauffman, one of the finest works in stipple known, and much sought after by collectors.

Caricatures by Robert Dighton.—9,154 (Bushey).—There are a great many of these caricatures. They were published in London first by Dighton himself, and afterwards by his son. We do not know of any special series of Liverpool men issued, but doubtless several of his subjects were Liverpool men, just as there are several of prominent London stockbrokers, although no special series of them was issued. There is considerable demand for prints of Quakers, and they are consequently difficult to procure. Write to the print-sellers advertising in our columns, or advertise in THE CONNOISSEUR REGISTER.

Furniture.—**Old English Writing-Table.**—9,389 (Ely).—Judging from your photograph, the table is worth about 8 gns. Your mahogany chairs of the 18th century are worth 2½ gns. apiece, and the two elbow chairs about 7 gns.

Objets d'Art.—**Old English Spectacles.**—9,386 (Llandudno).—Value about 5s.

Pewter.—**Continental Dish.**—9,805 (Billshill).—The piece of which you send us photograph is one of the "Temperantia" German dishes which are to be seen at South Kensington and Continental Museums. It bears Enderlin's name (about 1620); but whether it is an original cast, or one of the many reproductions, cannot be stated from a photograph. Enderlin died in 1633, and you will see a similar dish to yours illustrated on page 17 of Massé's well-known book on *Old Pewter*. They are not much sought after by British collectors, and it is impossible to fix a value for your specimen without seeing it. Some smaller ones appeared at auction some time ago, and fetched very low prices. The devices represent the arts and sciences on the outer series, and the elements in the inner spaces. If you examine them carefully, the names are quite clearly "Astrologia," "Aqua."

Pictures.—**George Morland.**—9,045 (Bournemouth).—There are so many paintings now attributed to this painter which are either contemporary or modern copies of his works that we cannot give any opinion as to the value of your two pictures without first ascertaining whether they are originals. If you care to send them in accordance with our rules, we shall be pleased to do this.

Head of a Man.—9,347 (Crouch Hill).—From the photograph you send us, your painting does not appear to be of much value.

Answers to Correspondents

Books.—**Theatre Plays, 1786.**—9,380 (Woodhall Spa).—We are afraid you would realize very little value from your old plays.

Prayer Book, 1757.—9,784 (Leicester).—Your book does not interest us, as it does not fetch more than 30s.

Works on American Books.—9,705 (San Francisco).—The Grolier Club, New York, has just issued various works on the subject you mention.

Clock.—**Grandfather.**—9,238 (Abernethy).—The photograph you send us denotes a North Country clock, made about 1700-1820. Its value, so far as can be judged without actual inspection, is about £20.

Coins.—**Carolus IV. of Spain, 1806.**—9,692 (Kingston Hills).—Your Spanish coins are worth their gold equivalent only.

English Threepenny and Fourpenny Pieces, 1672-3.—9,730 (Barrowedge).—These can be bought at nearly shillings or 1s. each.

Aureus of Nero.—9,767 (Lawjunction, N.B.).—In fine state, this coin commands about £2. The silver tetradrachm of Alcander the Great is worth about 5s.

William and Mary Halfpenny and Farthing, 1694.—9,388 (Dundee).—Neither of these coins possess any special value.

Charles II. Crown, 1664.—9,427 (Chesterton).—The sale value of this coin varies from 5s. to 10s. according to condition.

Engravings—“**Soliciting a Vote,” after Buss, by Lupton.**—9,790 (Firth, owl).—This print is of very little interest, and in the condition you state it is not worth more than 4s. or 5s. Westall's *At the Cottage Door*, by Cook, is also a print of quite minor importance, and in the finest state its value does not exceed about 25s. You do not say whether your impression is printed in colours, or simply touched up by hand. If the latter, of course its value is somewhat depreciated.

“**Garrick Leaning on the Bust of Shakespeare,” after Gainsborough, by Val Green.**—9,385 (Leicester).—The engraving you send us is a mezzotint.

Engraving by Faithorne, etc.—9,433 (Shipston-on-Stour).—The value of your engravings, as far as we can tell from your vagueness in description, is not more than 30s.

“**Greenwich College” and “Observatory,” by Rigard, 1730, etc.**—9,434 (Iow).—The engravings you mention are all of very small value.

“**The Countess of Harrington, Lord Viscount Petersham, and the Hon. Lincoln Stanhope,” after Sir Joshua Reynolds.**—9,415 (Trotton).—This is a very valuable print. A fine impression in colours has realised £200, and yours, though tinted, is no doubt worth several pounds.

“**Mary of Scotland mourning over the dying Douglas.**”—9,419 (Mansfield).—The print you describe is of very small value indeed.

“**The Sheltered Lamb,” after Westall, by Gau-gain.**—9,305 (Helsingborg).—Your colour print is worth about £4 or £5. We do not remember seeing a copy in the Lawson sale.

“**Countess of Blessington,” after Lawrence, by S. Cousins.**—9,404 (Wolverhampton).—If your mezzotint is in fine state, it is worth from £20 to £25.

“**The Rt. Honble. Harriett, Viscountess Bulkley,” and “Thalia, Mrs. Abington,” after R. Cosway, by F. Bartolozzi.**—9,365 (Ashley).—If your prints are old impressions, they should realise about £6 each.

Sporting Prints, after Thayer, by Harris.—9,768 (Montreal).—From the brief description you give, we should judge the value of your set of four coloured engravings to be about £3 to £4.

“**The Duchess of Hamilton and Argyll,” after Read, by Lowry.**—9,759 (Briggin).—We cannot value your mezzotint as you do not say the size. Impressions from the large plate command from £30 to £40, but only 10s. or 12s. would be paid for a small one.

“**Duke of Wellington,” by Bailey; and “Napoleon,” by Wagstaff.**—9,696 (Newcastle-on-Tyne).—Your two steel engravings are worth from 15s. to £1 each.

“**Isaac Casanova,” engraved by P. Van Gunst, etc.**—9,742 (New Orleans).—None of the prints you describe have any value beyond a few shillings.

“**The Months,” after Hamilton, by Bartolozzi.**—9,751 (Piccadilly).—The four prints you possess, in black, are worth £1.50 each. The same prints in colour will not fetch more than 30s.

“**William Pitt,” after Gainsborough, by Bartolozzi.**—9,743 (London).—The value of this print is £10, and of *Lord Nelson*, after Allison, by Clint, about 50s. or £1. Both are of great value.

Mezzotint by G. Garrand, A.R.A., etc.—9,744 (Lewisham).—The first print mentioned in your list is evidently Garrand's *Portrait of a Lady*, which is worth £100.

Old Woman in a Cottage, after Wheatley, by Nutter, is worth £3 or £4, and the four coloured views after Bigg, by Jukes, about 30s. each.

“**The Syndics,” by Rembrandt.**—9,721 (Brynmill, South Wales).—This is evidently the title of the print you call “A Syndic.” It is worth £100 or £120.

Engraving after Salvator Rosa, by C. Grignion.—9,690 (Bayswater).—Your print is worth quite a trifle.

Morland.—9,681 (Piccadilly).—The subjects you mention are not Morland's style, and are unlikely to be his work.

“**Psyche with the Casket,” after Adam Buck, by Freeman and Buck.**—9,671 (Ilfracombe).—If in good state, your print would fetch £5 or £6. We cannot value your china figures without inspection.

Morland.—9,643 (Brixton Hill).—The print you describe is evidently a Morland subject, but it is of very little interest, and being in bad condition is practically of no value.

Prints by J. Chapman.—9,633 (Edmonton).—The only prints in your series of any special value are those of American interest, which command about £1 or 30s. each.

Engraving of a Sea Fight.—9,639 (Oxford).—Your engraving of a sea fight is worth about £1; but the other print you describe has no value. Your oil painting must be seen to be valued.

“**Jeannie Dean and Ruben Butler,” by G. Maile.**—9,622 (Canning Town).—The engraving shown in your photograph is not worth more than a few shillings, and would be difficult to sell.

Wright's Family Bible.—9,589 (Anerley).—Your prints from this work are of no commercial value.

Portfolio.—9,595 (Dublin).—The value of your portfolio of engravings does not exceed £2.10.3.

Mezzotint after Hopper, by Turner.—9,592 (Hatfield).—As far as we can tell without seeing its condition, the value of your mezzotint is about 30s. We cannot say who the portrait represents from your description.

“**L'Instruction Paternelle,” after Terburg.**—9,220 (Aberdeen).—The only print of this subject which is of value is that by J. G. Wille. Yours is apparently a reproduction of this.

“**Shepherds Reposing**” and “**The Weary Sportsman.**”—9,079 (King's Langley).—You do not mention whether your prints are in colours or black. If the latter, they are worth about £5 each; but fine impressions in colours command as much as £20 each.

“**Ceres**” and “**Pomona,” after Cipriani, by Bartolozzi.**—9,520 (East Grinstead).—Old impressions in colours of these engravings are exceptionally rare, and of considerable value, but many reproductions exist.

“**Sylvia,” “The Dying Fawn,” etc.**—9,082 (Lyndhurst).—If your prints are genuine, they are worth several pounds each according to condition.

Furniture.—**Bedstead.**—9,590 (Melbourne).—Your bedstead is apparently Jacobean, and its value, if in good condition, is from £50 to £60.

Mirror.—9,600 (Macclesfield).—Your mirror is in an Old English inlaid frame, such as is usually called “in the Chippendale style.” It has no great value, however, on this account, and would probably fetch between 4 and 5 guineas at auction. Your chairs are evidently of the same description. A set of six with one arm-chair would cost about £22.

Hepplewhite Chairs.—9,608 (Sutton).—The chairs, of which you send photograph, are of Hepplewhite character, and, if genuine, were made in the latter part of the eighteenth century. The three chairs are worth about 15 guineas.

Dutch Ebony Wardrobe.—9,741 (Lisbon).—You do not say the size of your wardrobe, but assuming it to be of moderate dimensions, it is worth about £30.

Mahogany Card Table.—9,684 (Beith, N.B.).—The photograph you send us of your shaped mahogany card table on cabriole supports is not very clear. As far as we can see, however, the table was made about fifty years ago, and does not represent any particular school of design. Its value is about 5 guineas.

Old Oak Staircase.—9,731 (Ampthill).—It is practically impossible to value a staircase of this description without seeing it. The best means of selling it is by advertisement, and, judging approximately, we should think from £40. to £50 worth £10. to £15. before it is put up to sale.

Ladder - Back Chairs.—9,318 (Old Catton).—From photograph, the value of your set of six 18th century ladder-back chairs is about 18 guineas.

Table.—9,379 (Abergavenny).—We presume your table is mahogany, and that it is a genuine old piece, and we estimate its value, under these circumstances, to be about 20 guineas. It is very difficult, however, to value an article of this kind from a photograph, and, if you have any doubt, the table should be seen by an expert before it is sold. Your desk appears to be Italian, and it probably belonged once to a monk, and was used for church documents. It is not worth more than £4 or £5.

Chairs.—9,572 (Oakham).—The two old chairs shown in your photograph are 18th century, probably of oak. The outside value is about 25s. each.

Chairs, Chippendale?—9,506 (Malaga).—Your chairs do not appear from the photograph to be Chippendale. They are probably Spanish. If old, they are worth about 10 guineas each. Chairs of this kind have been much copied, however, and reproductions are worth about 50s. each. The mirror is worth from 5 to 10 guineas according to size and condition.

Jacobean Chairs.—9,191 (Ennis).—Ten chairs, as shown in your photograph, would be worth about £30. to £40. if genuine and in good condition.

Medal.—**Mooltan and Goojerat.**—9,387 (Adwick-on-Tearne).—Your medal with two bars would fetch £10. to £15.

Miniatures.—**Thomas Hudson.**—9,711 (Knaresborough).—The painter of the two old miniatures you describe may be Thomas Hudson, who flourished during the second half of the 18th century. If so, they are valuable.

Objets d'Art.—**Papier Mâché Table.**—9,163 (Ashford).—Your table probably dates about the end of the 18th century. Its value is from £4 to £5.

Black Circular Mirror.—9,267 (Edinburgh).—Mirrors such as you describe were in use in the 17th century.

Old Map of Northamptonshire, 1818.—9,251 (Wellingborough).—Your map is not uncommon. It is worth about 2s. or 2s. 6d.

Bedroom Knocker.—9,302 (Dunmow).—If your knocker is a genuine old one, it is worth about £10.; but if it is a modern copy, its value does not exceed 15s.

Coloured Print on Linen.—9,320.—If your print is of the date you mention, its value is about £2 10s.

Silver Box (George III.), 1801.—9,349 (Sittingbourne).—Your box is worth from 15s. to £1.

Coffee Pot.—9,070 (Amlwch).—Judging by your particulars the coffee pot about which you enquire is not genuine Sheffield plate, but Britannia metal: the registration mark showing it to be of comparatively modern make. The value is £1 10s. at the outside.

Sand Pictures.—9,361 (Lavender Hill).—These are not much in demand at present. They are worth about £1 or £1 10s. each.

Chinese Screen.—9,729 (East Putney).—The screen shown in your photograph is a common object in all Chinese collections. The slate tablet is Chinese, and the mahogany stand is in all probability Chinese also, not Chippendale as you say. It is worth a few pounds.

Bronze.—9,788 (Birmingham).—The bronze you describe is modern, and of no collector's value. As a second-hand ornament it is worth £2 or £3.

Tinder Box.—9,715 (Whitehaven).—Your old English flint pistol tinder box is not older than 1760, and we should judge it to have been made rather later in the century than this. Its value is about 30s.

Cypress Bottle.—9,637 (Coventry).—Judging from your sketch, your specimen is of the Roman period. This glass is not worth so much as it was twenty years ago; it would fetch now about £1 10s. to £2.

Plaster Panels.—9,414 (Dublin).—Your plaster panels are of little value, being unsaleable.

Derbyshire Spar.—9,519 (London).—Derbyshire Spar cups are saleable, but we must have some particulars before we can value your specimen. You must also describe your white Oriental figure more fully before we can form any idea of its value.

Sampler.—9,555 (Scawby).—Judging by the accompanying sketch, the sampler you refer to is nothing special, and the sum you mention is a great deal more than its value. We place it at from £2 10s. to £3.

Glass Pictures.—9,635 (Ravenscourt Park, W.).—The pictures you describe are evidently transfer paintings on glass. They are produced by transferring an engraving on to a piece of glass, washing away the paper and then painting the back to add colour. The date of your specimens is about 1760-1770, and they are worth between £3 and £4 the pair.

Rubbings of Monumental Tablets, etc.—9,701 (Marlborough).—These are practically unsaleable in the general market, but they should be of local interest. Doubtless if offered to museums in the districts you mention they would be gladly accepted.

Bronze Death Mask of Napoleon.—9,727 (Albany, N.Y.).—It is not known how many of these were cast. The value depends upon the finish, style of art, etc. Send a photograph.

Painting on Glass, after Vandyck.—9,722 (Hulme).—The painting on glass of which you send us a photograph is a good specimen, and worth from £8 to £10. It would interest a Stuart collector.

Facsimile Letter of Capt. Moreau.—9,670 (Bolton).—Value as a historical autograph.

Pictures.—**J. M. W. Turner, R.A.**—9,700 (Lower Broughton).—Assuming your pictures to be copies, as you say, their value depends entirely upon their artistic merit. They may be pleasing works that would command a few pounds in the auction-room, or on the other hand they may be poor amateurish copies that no one but a too credulous bargain hunter would stop to look at.

John Lingelbach.—9,243 (Leadenhall Street).—This artist was a painter of considerable talent, who flourished during the middle of the 17th century. His works frequently represent Italian seaports, in which he introduced an infinite number of small figures. His ability in painting small figures and animals induced many of the landscape painters of his day to have recourse to him to decorate their pictures. He signed his works with his name or a monogram.

Sir E. Landseer.—9,319 (Oakley Square).—We cannot value your two pictures without seeing them. Recent sales have shown that the works of this artist are falling in the estimation of collectors, and it is advisable to sell quickly if you wish to realise satisfactory prices.

James Webb, R.A.—9,438 (Eltham, Sussex).—*A View of Seaford*, by this artist, was sold in Birmingham last year for £20. The value of your two pictures will depend upon the subject and condition.

Pottery and Porcelain.—**Loughor Delft Plates.**—9,571 (Tewkesbury).—It is difficult to value your plate without knowing exactly its condition. If the mend were not too apparent, you might expect to get £3 or £4 for it.

Delft Plate.—9,230.—From the description you give, your plate is probably English Delft of the end of the 17th century. In the eye of a collector, a good deal will depend upon the decoration and the disposition of date and initials. Approximately, however, it is worth £4. Your china figure is apparently Chelsea, but you do not give details as to quality, etc. Being broken, its value is not likely to be more than from £3 to £5.

Posset Pot.—9,702 (Huddersfield).—The date of your posset pot is between 1690 and 1710. It is old English slipware, made either in Staffordshire or Derbyshire, and worth about £20.

Delft Plates.—9,612 (Northampton).—The Delft plates of which you send sketch are 17th century, and the four are worth about £5. The artist you mention is not of much repute.

Stamps.—“**Army Official.**”—9,550 (Curragh).—Halfpenny, penny, and sixpenny stamps of the present reign, surcharged “Army Official,” are sold for about 2s. each.

British Postmarks.—9,171 (Belfast).—Old British postmarks possess only trifling value.

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